

REVIEW OF THE
STUDENT WORK

DEPARTMENT OF ARCHITECTURE
COLLEGE OF FINE ARTS
CARNEGIE INSTITUTE OF TECHNOLOGY

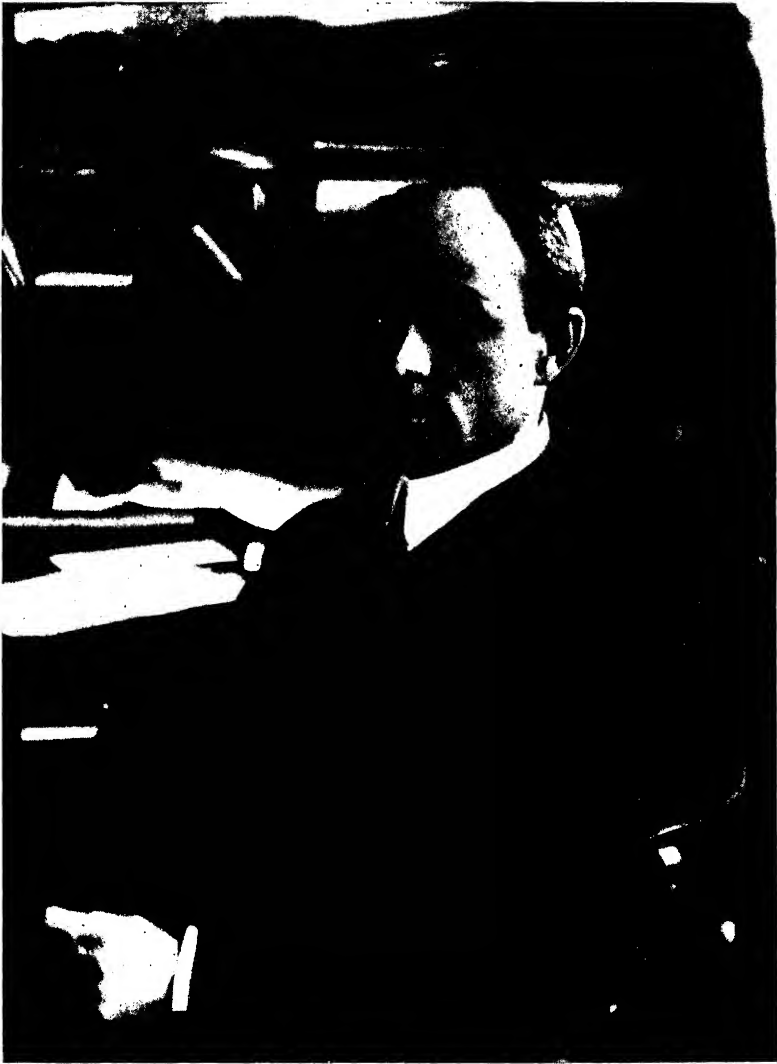
PUBLISHED BY
THE ARCHITECTURAL SOCIETY
SCARAB FRATERNITY

1923

1812

To Mr. Henry McGoodwin

FIRST HEAD OF THE DEPARTMENT OF ARCHITECTURE, WHOSE VISION AND HIGH IDEALS HAVE BEEN THE GOOD FORTUNE OF THOSE STUDENTS EVEN WHO CAME TOO LATE TO KNOW HIM, WE DEDICATE THIS VOLUME IN RESPECT AND ADMIRATION.



HENRY K. McGOODWIN, B.S., S.B.

Foreword



THE purpose of this review is to present to the public some of the work accomplished by the students of the Department of Architecture and to make the policies and organization of the College of Fine Arts better known. Architecture is the only branch of the arts which has so far been correlated with our American college system. Our American schools of architecture are, as a rule, a very satisfactory combination of the Beaux Arts system and a liberal arts curriculum. The graduates of such schools have almost invariably attained positions of importance and stand high in their communities. It is also interesting to note that, when they have taken up other branches of art or business, they have been successful, showing that the fundamental instruction is given on the right principle.

With the American school of architecture as a model the College of Fine Arts has developed similar courses in Painting and Illustration, Drama, Music, Applied Art and Sculpture; and academic studies and technical work are offered in carefully balanced curricula. Students completing the four or five year degree courses are therefore not only thoroughly trained in the technique of their art, but have had in addition experience in the allied arts and a good general education broadening their views and preparing them for their career as artists and their relationship to the community.

The association of these various arts in one building is of very great value. It gives every student an admirable opportunity of developing some appreciation of at least one other art and has the great advantage of producing an art atmosphere thoroughly sympathetic to the arts and inspiring for the individual.

The Department of Architecture of the Carnegie Institute of Technology, founded eighteen years ago, has the advantage of being associated with an institution made up of young and enthusiastic men, broad and progressive in its policy. It has grown up in a city intensely alive, where opportunity for advancement is a constant incentive. Its association with the Carnegie Institute with its exceptionally fine collection of architectural models and sculpture, its permanent exhibition of paintings and the well known annual International Exhibition, the fine library and the Music Hall where many concerts, lectures and other entertainments are given, gives to the Department of Architecture an exceptional background.

It is the policy of the department to bring together for its faculty men who have been thoroughly trained technically and have had in addition practical experience so that the school work is constantly related to professional work. All the work in design is sent to New York to be judged by the Beaux Arts Society juries. This eliminates local and personal prejudices and has proved to be a great incentive.

The students of the department have won many important awards, among them the Municipal Art Society Prize, the Stewardson Prize in 1921 and 1922, the Spiering Prize, the Pupin Prize in 1922, and the first prize and second and fourth places in the Le Brun Competition in 1923. The school was awarded the Gold Medal by the French Government in 1921 as the best architectural school in the United States, and one of its students received a Silver Medal for the highest number of B. A. I. D. medals won by a student during the year.

EDWARD RAYMOND BOSSANGE,
Director of the College of Fine Arts.

April 25th, 1923.

FACULTY OF THE DEPARTMENT OF ARCHITECTURE

THOMAS STOCKHAN BAKER, A.B., Ph.D.

President of the Carnegie Institute of Technology.

EDWARD RAYMOND BOSSANGE

Director of the College of Fine Arts

Ph.B., Columbia University, 1893. Studied in Rome under Garnier and Vermare, 1900-01. In Architectural Practice, New York, 1901-13. Professor of Design, Cornell University, 1913-15. Carnegie, 1915.

HARRY STERNFELD

Professor of Architecture. Head of Department of Architecture

B.S., in Architecture, University of Pennsylvania, 1911; M.S., 1914. Winner of Paris Prize, 1914. Certificate, Ecole des Beaux Arts, 1919-20. American Academy in Rome, 1920-21. Carnegie, 1915.

HENRY HORNBOSTEL

Professor of Architectural Design

Ph.B., Columbia University, 1891; Student, Ecole des Beaux Arts, Paris, 1897; H. Hornbostel, Architect, New York; Ex-President American Society of Beaux Arts Architects.

DOUGLAS DOBEL ELLINGTON

Associate Professor of Architectural Design

B.S., University of Pennsylvania, 1912. Paris Prize, 1911. Ecole des Beaux Arts, Paris, 1912-14. Instructor in Architecture, Drexel Institute. Columbia University, 1914. Carnegie, 1915.

WILLIAM FRANK HITCHENS

Assistant Professor of Architecture

B.S., in Architecture, University of Pennsylvania, 1909. Assistant in Architecture, 1909-10. Carnegie, 1913.

JAMES CADDALL MOREHEAD

Assistant Professor of Graphics. Curator, Department of Architecture

A. B., Roanoke College, 1898; A.M., 1899; M.S., Princeton, 1900; Ph.D., Yale, 1905. Instructor in Mathematics, Northwestern University, 1905-09. Professor Assistant of Mathematics, 1909-12. Carnegie, 1915.

RAYMOND JEAN RICHARDSON

Assistant Professor of Architectural Design

Graduated from University of Pennsylvania, 1914. M.A., University of Pennsylvania, 1915. Instructor, University of Pennsylvania. Won Inter-collegiate Competition in Architecture. Awarded Woodman Travelling Fellowship at University of Pennsylvania, 1920-21 and travelled in France, Italy and Spain.

BERTHOLD F. HASTINGS

Assistant Professor of Construction

Graduated Yale, 1912. Instructor in Civil Engineering, Sheffield Scientific School, New Haven, Conn., 1910-12. University of Pennsylvania, 1913-14. Assistant to Professor J. E. Kirkham, Structural Engineer, Iowa State College, Ames, Iowa. In charge of erection of 16th Street Bridge, Pittsburgh. Carnegie, 1922.

WALTER B. STULEN

Instructor in Architecture

Graduate, Special Course in Architecture, University of Pennsylvania, 1901. Carnegie, 1919.

RAYMOND STEPHEN SIMBOLI

Instructor in Freehand Drawing

Studied at Carnegie Institute of Technology. Hawthorne Scholarship, 1917. Carnegie, 1920

LUTHER LASHMIT

Assistant Instructor in Architectural Design.

B.A., in Architecture, Carnegie, 1921; M. A., 1922.

MEMBERS OF THE FACULTIES OF OTHER DEPARTMENTS GIVING INSTRUCTION TO STUDENTS OF THE DEPARTMENT OF ARCHITECTURE

FREDERIC PIERRE COLETTE

Head of Department of Modern Languages. Professor of Modern Languages

ELIZABETH BALDWIN DEMAREST

Head of Department of History and Political Science. Professor of History

EDMUND ESQUERRE

Head of Department of Student Health. Professor of Hygiene and Dietetics

HAROLD GEOGHEGAN

Professor of Applied Art; Head of Department of Applied Art

HARRY SCOTT LIGHTCAP

Assistant Professor of Mathematics

JOHN DUNCAN McMILLAN

Assistant Professor of English

BERTHOLD NEBEL

Assistant Professor of Sculpture. Head of Department of Sculpture

VINCENT P. SOLLOM

Associate Professor of Industrial Arts

WALTER HANRICHS TRUMBAUER

Assistant Professor of English

GLADYS EVELYN RIGGS

Instructor in Modern Languages

BULLETINS OF THE CARNEGIE INSTITUTE OF TECHNOLOGY

(Entered as Second-Class Mail Matter, November 12, 1912, at the Post-Office at Pittsburgh, Pennsylvania, under Act of August 24, 1912)

Issued at Oakland Station, Pittsburgh, Pa., twenty-four times a year

These publications include:

Suggestions Concerning the Choice of a Course in Engineering
Bulletin—College of Fine Arts
Bulletin—College of Industries
Bulletin—Margaret Morrison Carnegie College for Women
Bulletin—College of Engineering
Bulletin—Night Courses
Bulletin—Summer Courses

Illustrated Bulletins:

Book of Views
Cooperative Mining Courses

THE DEPARTMENT OF ARCHITECTURE OF THE CARNEGIE INSTITUTE OF TECHNOLOGY

IN the summer of 1904 there was held one of the most important American competitions of recent years—that for a large group of buildings for the Carnegie Institute of Technology in Pittsburgh. The competition resulted in the selection of Messrs. Palmer and Hornbostel, of New York, as architects of the buildings. Work upon the buildings was immediately begun, and the Institute opened its doors to students in the fall of 1905.

The Institute includes four distinct colleges, each operating under its local administration, subject to the President of the Institute. These are the College of Industries, the College of Engineering, the Margaret Morrison Carnegie College for Women, and the College of Fine Arts. None of these colleges has reached the final limit of its scope of work, and all are developing rapidly.

COLLEGE OF FINE ARTS—HISTORY

In 1905, the College of Fine Arts or School of Applied Design, as it was then called, was tentatively begun by the opening of night classes in Architecture, under the direction of Mr. Hornbostel, architect of the buildings. The following year a faculty was organized for the Department of Architecture, and both day and night classes were conducted with some fifty students. From this modest beginning, the College of Fine Arts has had a remarkable development. In 1908, a Department of Interior Decoration was organized and in 1909, a Department of Painting and Illustration. These departments were located in the upper end of the Industries Building. The corner stone of the present building was laid on April 25th, 1912, and the new wings were finished in the spring of 1916. In the fall of 1912, the Department of Music was organized, and in February, 1913, a Department of Dramatic Art. The Department of Sculpture was added in 1916. In 1920 the course in Arts and Crafts in the Margaret Morrison Carnegie College for Women was transferred to the College of Fine Arts and combined with the courses in Interior Decoration and Normal Art. To these courses were added new courses in Costume and Printing Design, to form the new Department of Applied Art. As a result of these developments, eighteen courses are now offered in the various departments.

The object of the College is to give the best instruction possible in the above departments, and to add other departments of study of the arts as soon as the demand for them appears and the resources of the institution permit.

The Department of Architecture has easily and quickly taken its place among the best architectural schools in America. The facts that its resources have been adequate, its policy unhampered, and its faculty composed wholly of able men in the prime of their activity and ambition, have contributed largely to this result.

The impression has often been expressed that Pittsburgh is unfavorably situated for the development of such a school. In this connection it may be suggested that the success of artistic studies depends rather on the students and their instructors than on location. But aside from this, the writer considers Pittsburgh an especially good location, for many reasons, of which but a few may be suggested here. For instance, it is a place of the greatest pictorial interest. It has, in the neighborhood of the Institute, a quarter of architectural interest which, in the opinion of most eminent critics, is matched in not more than three or four American cities. The public in general hardly suspects this, but a glance at the photographs accompanying this article may give a suggestion of the truth of the opinion. But best of all, the atmosphere of the place has in it nothing of the dryness and sterility often surrounding places of older and more settled culture and traditions. It is almost supercharged with ambition, with activity, with hope and life. This seems to us the very best milieu for a school of arts.

The Department of Architecture has now the good fortune to be housed in a building really appropriate to an art school—one to be matched, so far as our knowledge goes, by only one other in the world, perhaps, that of the Ecole in Paris. Not that fine buildings make a fine school of architecture. Yet they do help make work convenient and life inspiring and pleasant.

The policy of the department is as free as possible from administrative impediments, and as liberal as possible toward the students in whose interest it has been built up. It is impossible to go into details here, but in brief the policy is to give the best instruction and to assemble for that instruction the most promising students possible. A few items of information are given on an accompanying page. Others are given in the catalogues of the Institution. No details will be mentioned here other than one of first concern to many young men who are considering the study of architecture as a profession—that of expense. There are exceptions to all cases, but in general we do not advise any student non-resident in Pittsburgh to enter the school without fairly certain means of meeting expenses for at least one school year. Means with which to complete the course for graduation—of at least five years for students entering without any advanced credit—is, of course, the provision most to be desired. The whole cost of a year's study naturally varies greatly with individuals. The estimated expense for a year at Carnegie is \$641.00.

Undoubtedly this Department will realize its purpose of becoming an important factor in the development of American architecture and civilization by persisting in its ideal of getting and of giving the best—the best advantages to the best students.

GENERAL INFORMATION

COURSES OFFERED

I. "Regular" Day Course, leading to the degree of Bachelor of Arts in Architecture, requires for completion five years.

II. Post-graduate Course, leading to the degree of Master of Arts in Architecture, requires for completion, one year or more.

III. A partial Course for experienced draughtsmen, requires for completion, two years or more.

IV. A Night Course in Design, Drawing, etc., requires four years or more for completion.

ENTRANCE REQUIREMENTS

Entrance to Course I, is (a) by presentation of a certificate of graduation from an approved high school course; or (b) by presenting a certificate of preparatory work and by passing examinations in certain subjects. Full information is given in the catalogue of the Institute.

Entrance to Course III is by presentation of satisfactory evidence of maturity and approved office experience, and by the recommendation of the professor in charge of the department.

TUITION AND OTHER FEES

The total of tuition and other fees for the school year is as follows:

DAY COURSES

General Fee, for regular students	\$180.00
Student Activities Fee	15.00
Breakage Deposit, (returnable in part)	5.00
	<hr/>
	\$200.00

NIGHT COURSES

	Minimum	Maximum
General Fee	\$30.00	\$50.00
Breakage Deposit	3.00	3.00
	3.00	\$53.90

JUDGMENTS

Courses in design are conducted wholly from programs and by judgments of the Society of Beaux Arts Architects of New York. All work in architectural drawing, freehand drawing, modeling and water color is judged in anonymous competitions by local juries. Advancement from stage to stage of work is based on the results of these competitions, exactly as in the Ecole des Beaux Arts in Paris. A high and constant standard of advancement and of graduation is thus maintained.

STUDENTS

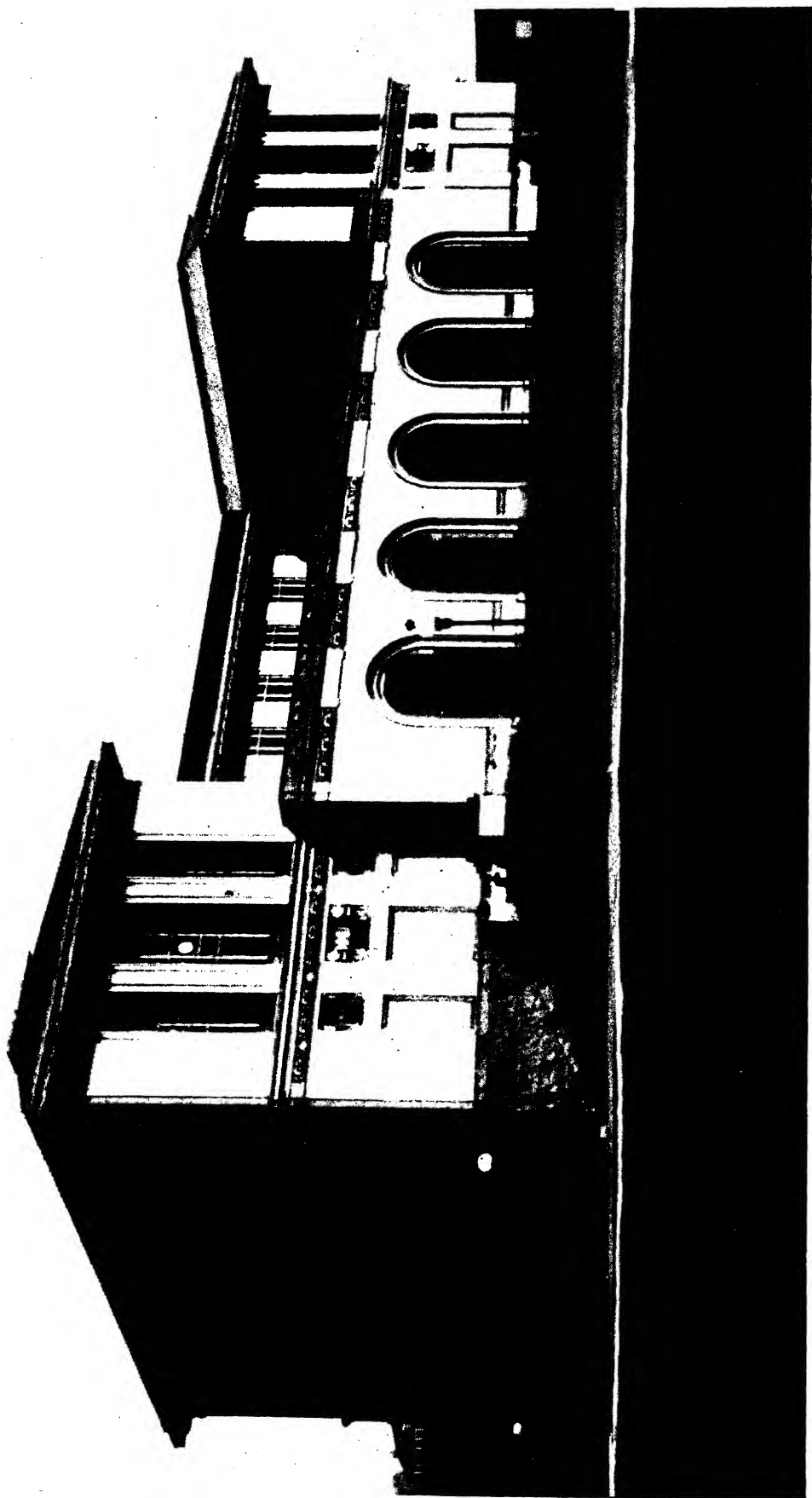
The numbers of students in the Department of Architecture in the year 1922-23. are as follows:

Undergraduate	Course I, 140
Partial Students	Course III, 9
Night Students	Course IV, 73

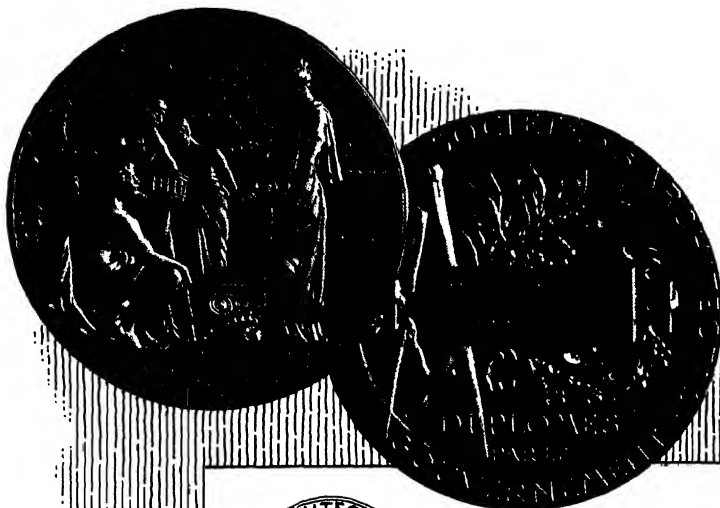
CURRICULUM FOR FIVE YEAR COURSE LEADING TO DEGREE OF BACHELOR OF SCIENCE IN ARCHITECTURE

In Effect September 1923

FRESHMAN YEAR			COURSE NUMBER	SECOND SEMESTER	Units
COURSE NUMBER	FIRST SEMESTER	Units			
A-101	Architectural Design, Class D.....	15	A-105	Architectural Design, Class B.....	16
A-113	Freehand Drawing, Class D.....	4	A-117	Freehand Drawing, Class D.....	3
A-131	Elements of Architecture.....	3	A-123	Modeling, Class B.....	2
C-61	Mathematics-Algebra and Trigonometry.....	12	A-14	History of Architecture.....	4
A-137	Descriptive Geometry.....	6	C-222	French I.....	9
C-331	History of Civilization.....	4	A-142	Theory of Construction C.....	6
C-181	English I.....	9	A-152	Details of Building Construction.....	6
C-521	Physical Training.....	2	A-130	Water Color.....	2
C-501	Hygiene.....	2		Electives (English III, 2-4-6 1 required (Studies in Contem- porary History 2-4-6).....	6
		57			54
SECOND SEMESTER			SUB-SENIOR YEAR		
A-101	Architectural Design, Class D.....	15	FIRST SEMESTER		
A-113	Freehand Drawing, Class D.....	4	A-105	Architectural Design, Class B.....	21
A-132	Elements of Architecture.....	3	A-119	Freehand Drawing, Class A.....	3
C-52	Mathematics-Analytic Geometry.....	12	A-125	Modeling, Class A.....	2
A-138	Shades and Shadows.....	6	A-133	Professional Ethics and Civic Relations.....	2
C-332	History of Civilization.....	4	C-223	French II.....	9
C-182	English I.....	9	A-143	Theory of Construction B.....	8
C-522	Physical Training.....	3	A-153	Working Drawings and Specifications.....	4
		56	I	Plumbing and Sanitation.....	3
SOPHOMORE YEAR				Water Color.....	2
FIRST SEMESTER					54
A-103	Architectural Design, Class C.....	16	SECOND SEMESTER		
A-115	Freehand Drawing, Class C.....	3	A-105	Architectural Design, Class B.....	2
A-11	History of Architecture.....	6	A-107	Architectural Design, Class A.....	19
C-63	Mathematics-Differential Calculus.....	9	A-119	Freehand Drawing, Class A.....	3
E-101	Chemistry.....	9	A-125	Modeling, Class A.....	2
A-15	History of Ornament.....	3	A-134	Professional Ethics and Civic Relations.....	2
C-523	Physical Training.....	3	C-224	French II.....	9
C-183	English II.....	6	A-144	Theory of Construction C.....	8
		57	A-154	Working Drawings and Specifications.....	4
SECOND SEMESTER			I	Plumbing and Sanitation.....	3
A-103	Architectural Design, Class C.....	6		Water Color.....	2
A-105	Architectural Design, Class B.....	14			54
A-115	Freehand Drawing, Class C.....	3	SENIOR YEAR		
A-12	History of Architecture.....	6	FIRST SEMESTER		
C-54	Mathematics-Integral Calculus.....	9	A-107	Architectural Design, Class A.....	18
A-16	History of Ornament.....	3	A-119	Freehand Drawing, Class A.....	2
A-138	Perspective.....	7	A-7	History of Painting and Sculpture.....	5
C-524	Physical Training.....	3	I	Heating and Ventilating.....	6
C-184	English II.....	6	A-145	Theory of Construction, A.....	8
		57	I	Electric Equipment.....	3
JUNIOR YEAR			A-161	Structural Design.....	4
FIRST SEMESTER			A-157	Working Drawings.....	6
A-105	Architectural Design, Class B.....	19		Water Color.....	2
A-117	Freehand Drawing, Class B.....	3			54
A-123	Modeling, Class B.....	2	SECOND SEMESTER		
A-13	History of Architecture.....	4	A-107	Architectural Design, Class A.....	19
C-221	French I.....	9	A-109	Thesis in Design and Construction.....	8
A-141	Theory of Construction, Class C.....	6	A-119	Freehand Drawing, Class A.....	2
A-151	Details of Building Construction.....	3	A-8	History of Painting and Sculpture.....	5
A-129	Water Color.....	2	A-146	Theory of Construction, A.....	8
	Electives (English III, 2-4-6 1 required (Studies in Contem- porary History 2-4-6).....	6	A-157	Working Drawings.....	6
		54	C-339	Commercial Law.....	6
					54



COLLEGE OF FINE ARTS



FONDEE LE 27 JANVIER 1877
DECLARÉE LE 12 FÉVRIER 1902

New York, le... January 12, ... 19 22

Groupe Américain
Carnegie Institute of Technology,
Architectural Department,
Pittsburgh, Pa.

Gentlemen:

The gold medal of the Société des Architectes Diplômés par le Gouvernement Français, which was put in the hands of the American Group for award to that institution which shall have most distinguished itself in the year in architectural teaching, according to Beaux Arts principles, has been awarded for the season 1920-21 to

THE CARNEGIE INSTITUTE OF TECHNOLOGY

Allow me to offer you, for our Group, our congratulations on the really excellent results of the serious work shown by your students.

As usual the results shown by the competitions held by the Beaux Arts Institute of Design have been used as a basis. The five silver medals for award to individual students who have shown the highest standard therein have been awarded to the following students.

R.A. Fisher	"T" Square Club
A.E. Westover, Jr.,	"T" Square Club
R.F. Larson,	University of Pennsylvania
R.B. Thomas,	Yale University
B. Dierks,	Carnegie Inst. of Tech.

Results in work of the first class were shown this year by the following Institutions.

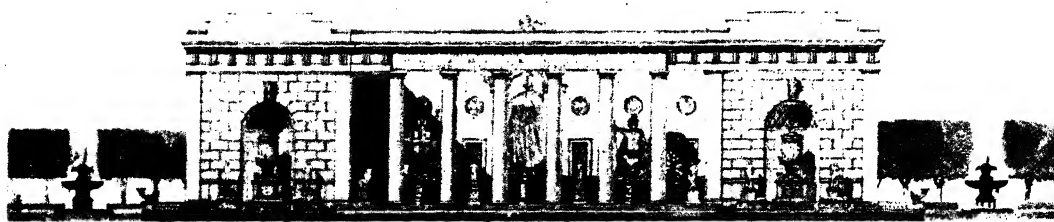
Carnegie Inst. of Technology	Pennsylvania State College
Columbia University	Syracuse University
Cornell University	University of Kansas
Chicago School of Architecture	University of Pennsylvania
Harvard University	University of Texas
John Huntington Poly. Inst.	University of Virginia
Mass. Inst. of Technology	Yale University

Yours very truly,

American Group
Société des Architectes Diplômés
by JOHN MEAD HOWELLS

COMMITTEE:

Messrs. Lloyd Warren
Edwin H. Denby 367 Lexington Avenue, New York City. President
Jas. Gamble Rogers
Wm.A. Delano
Jos.H. Freedlander
John M. Howells



LE BRUN TRAVELING
SCHOLARSHIP 1923



Prize Design

A MUSEUM

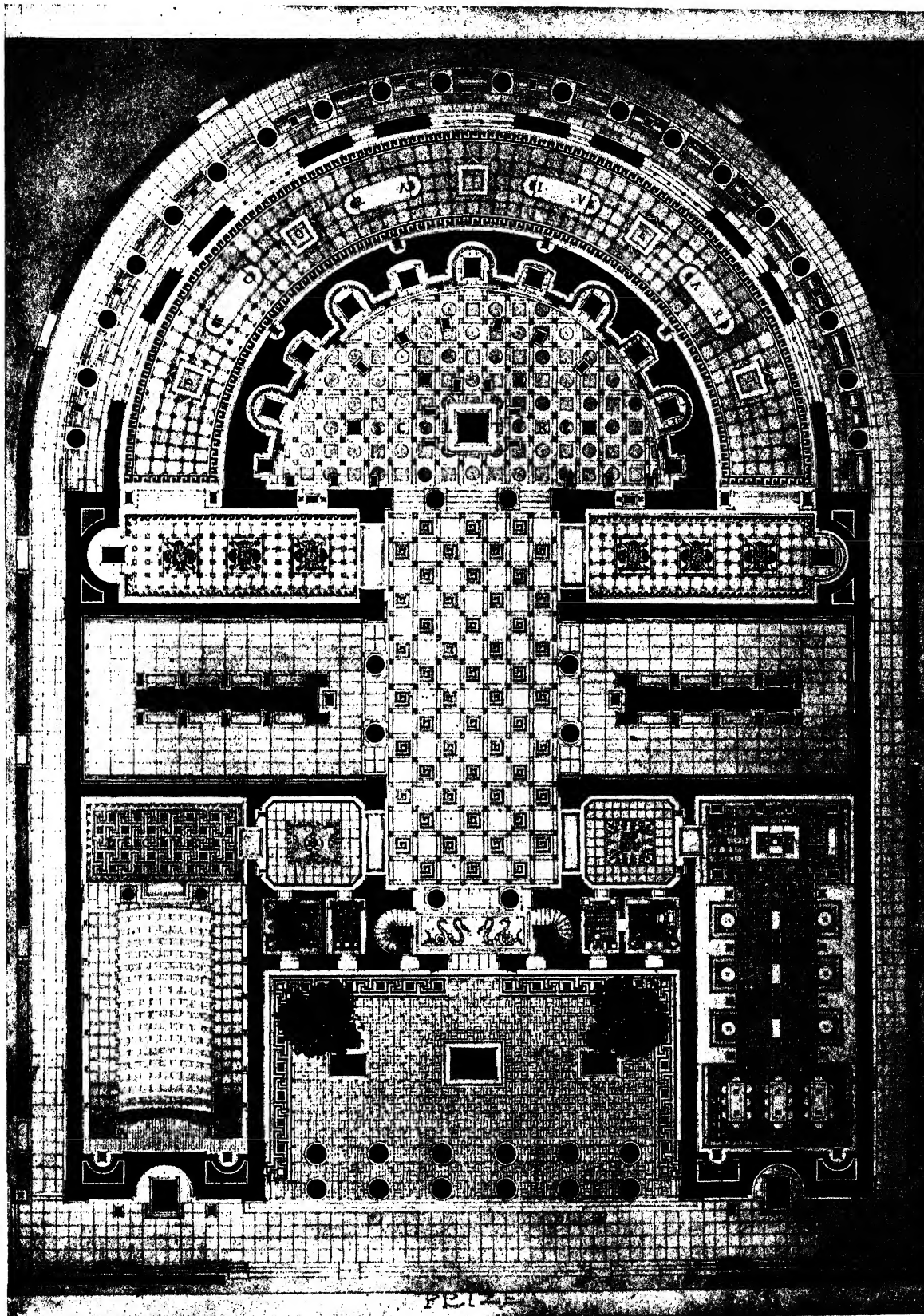
PAUL F. SIMPSON



LE BRUN TRAVELING
SCHOLARSHIP 1923

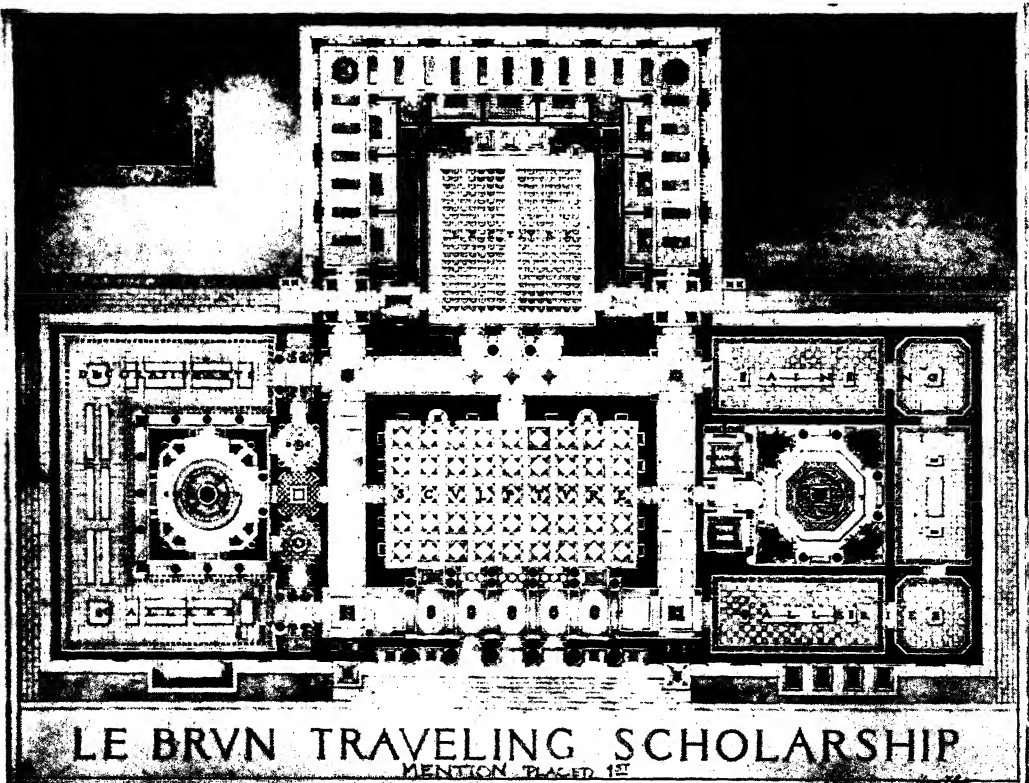


PAUL F. SIMPSON





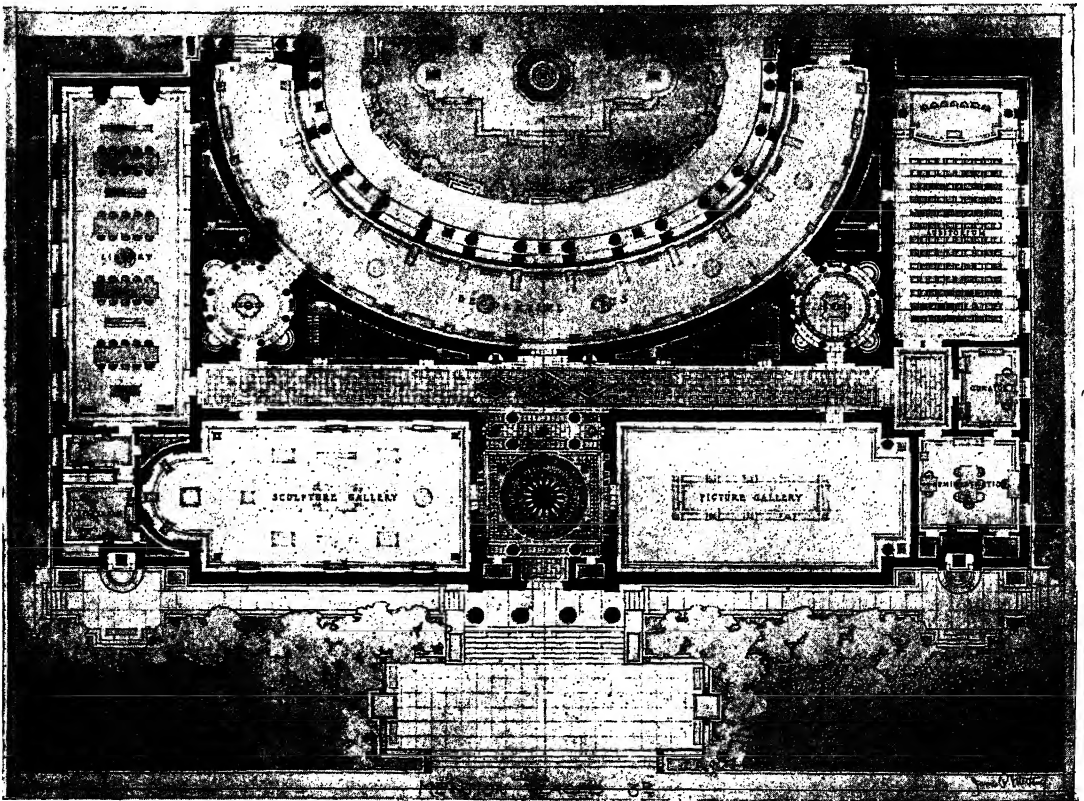
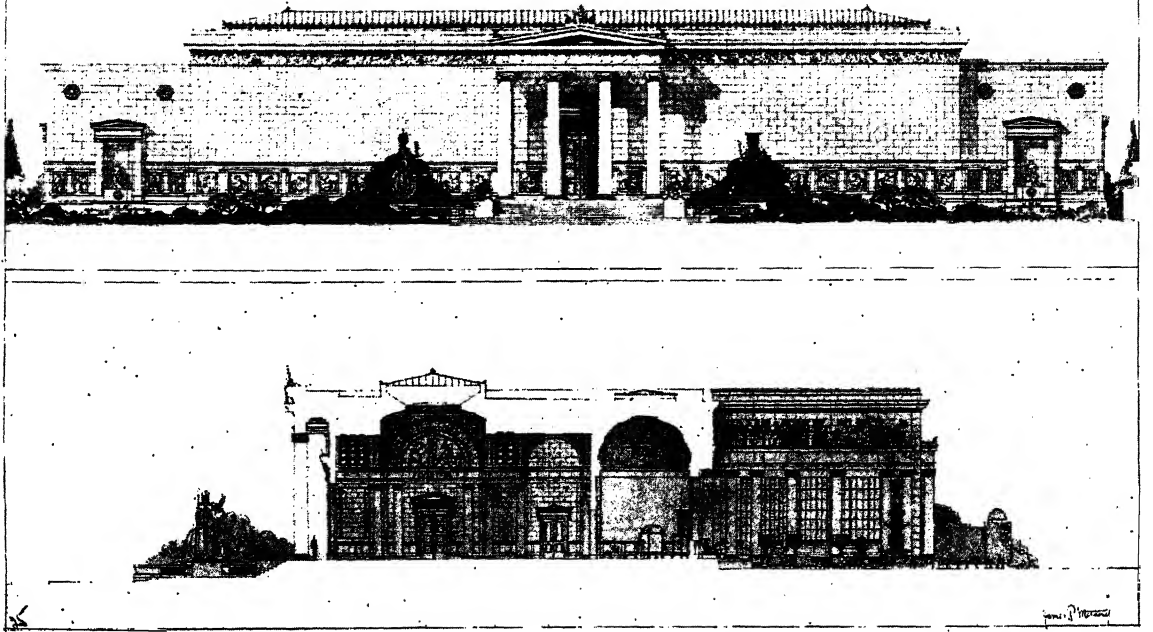
LE BRVN TRAVELING SCHOLARSHIP.



Mention Placed First

A MUSEUM

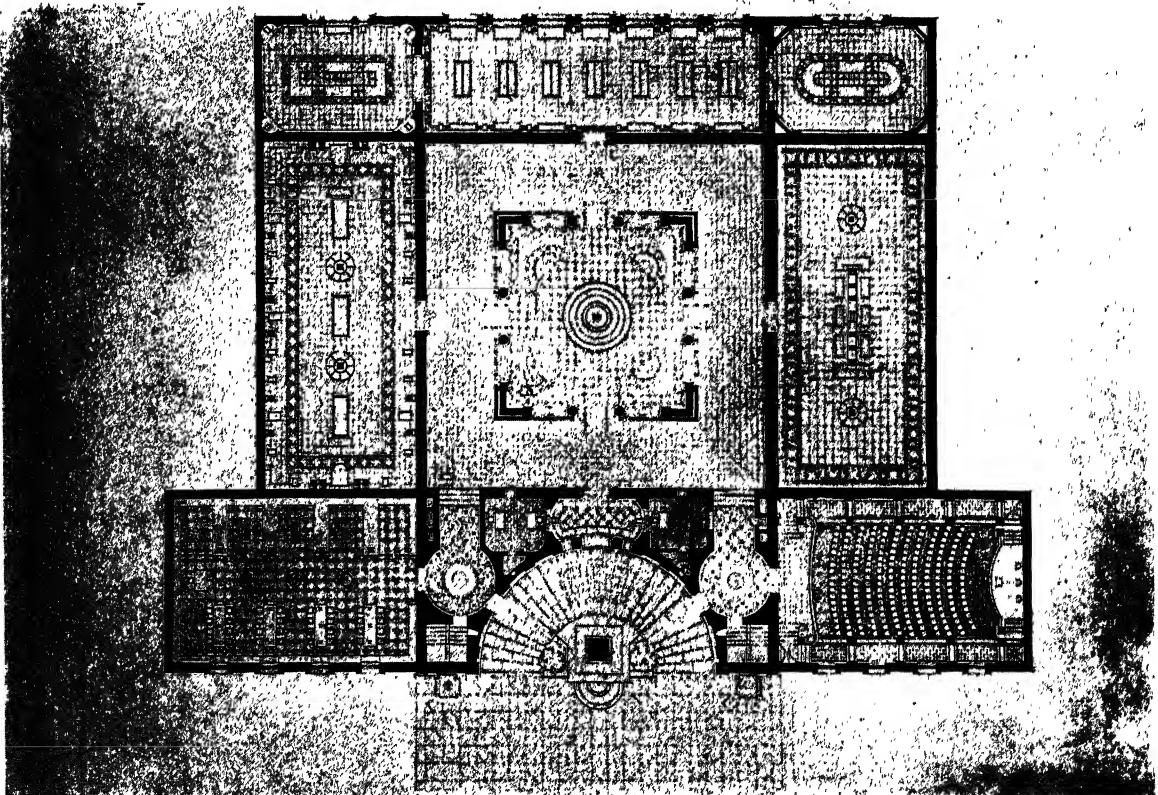
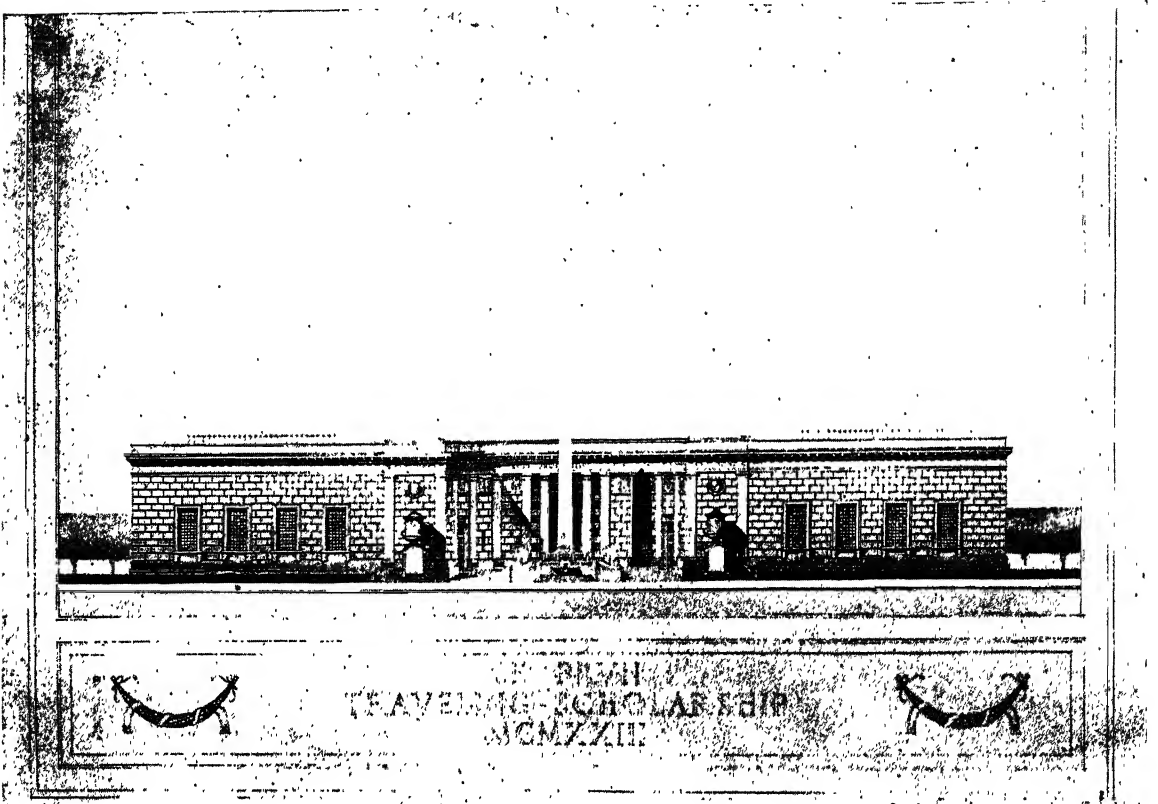
G. N. PAULY



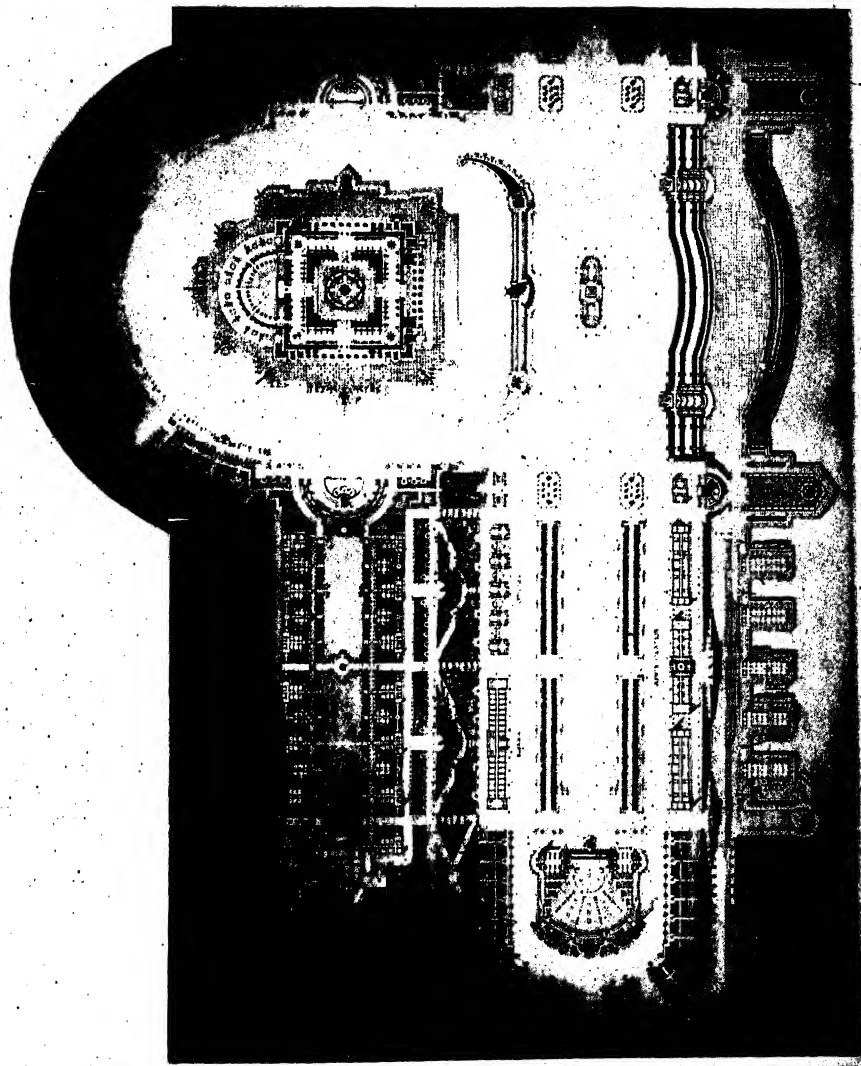
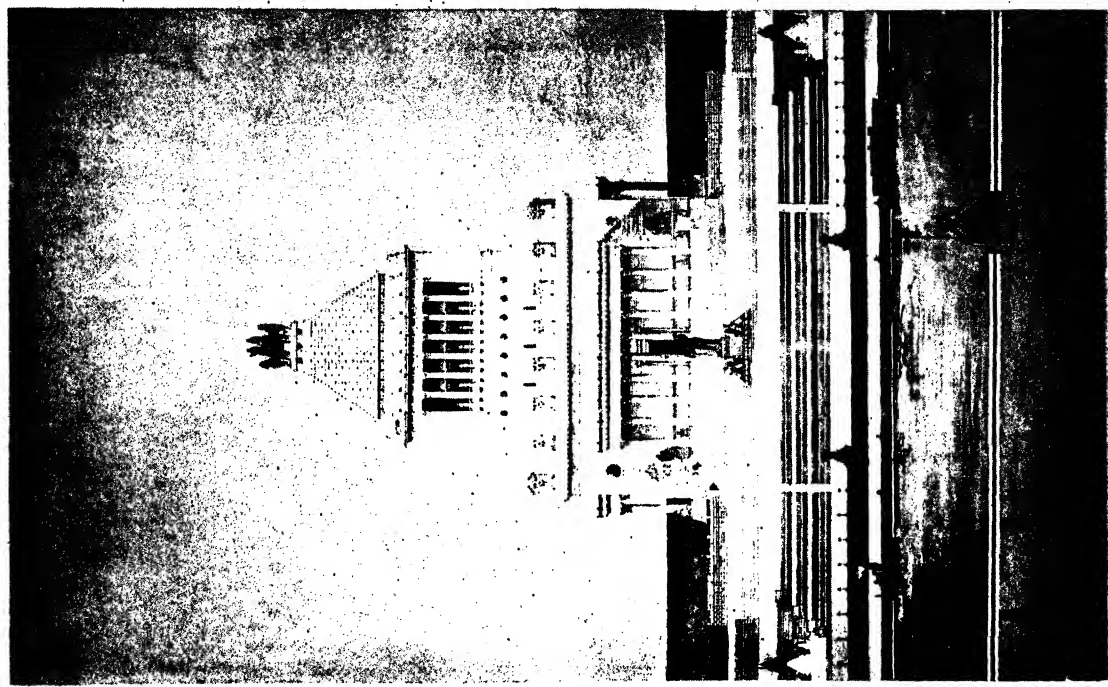
Mention Placed Third

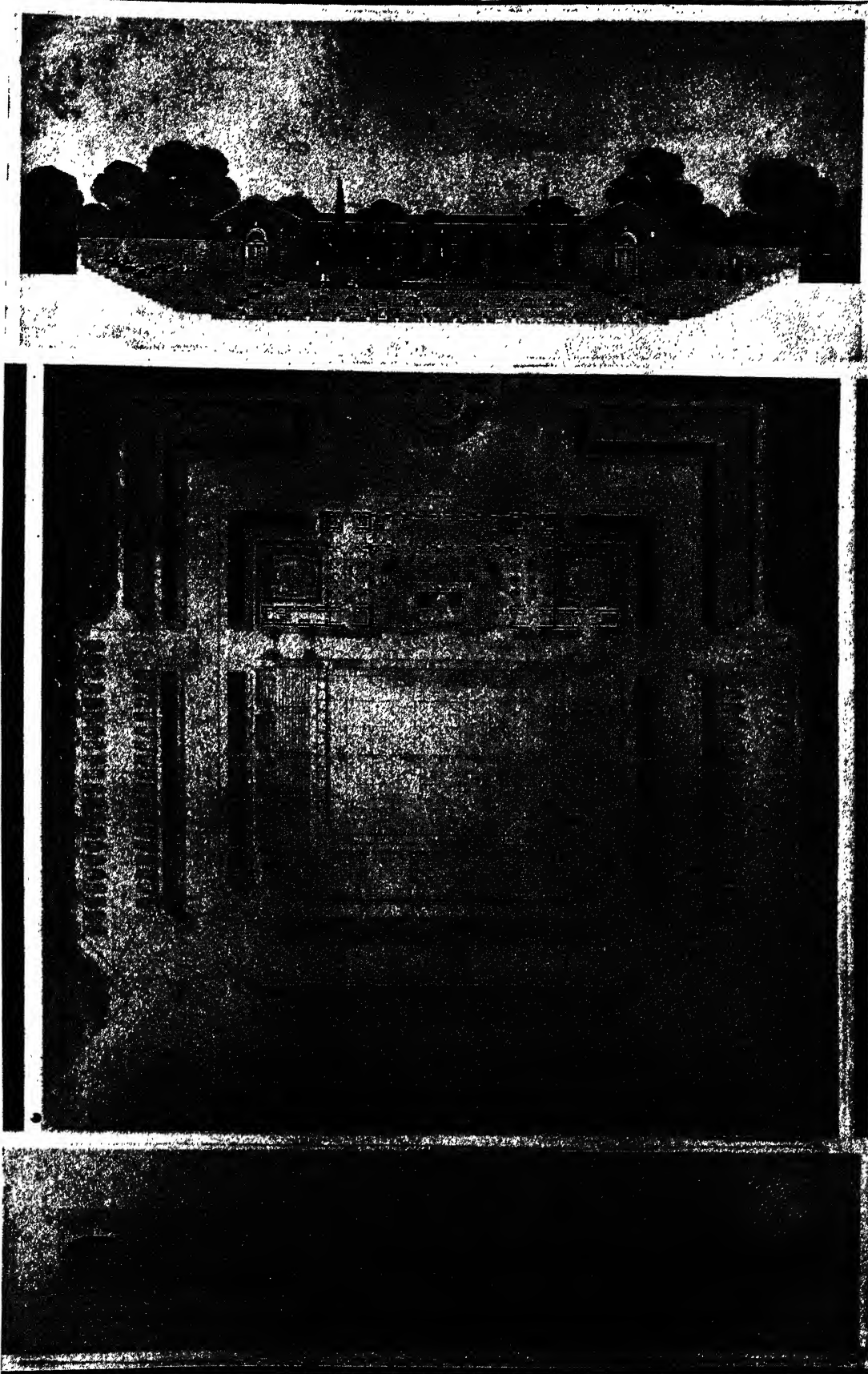
JAMES P. METHENY

LE BRUN TRAVELING SCHOLARSHIP—1923



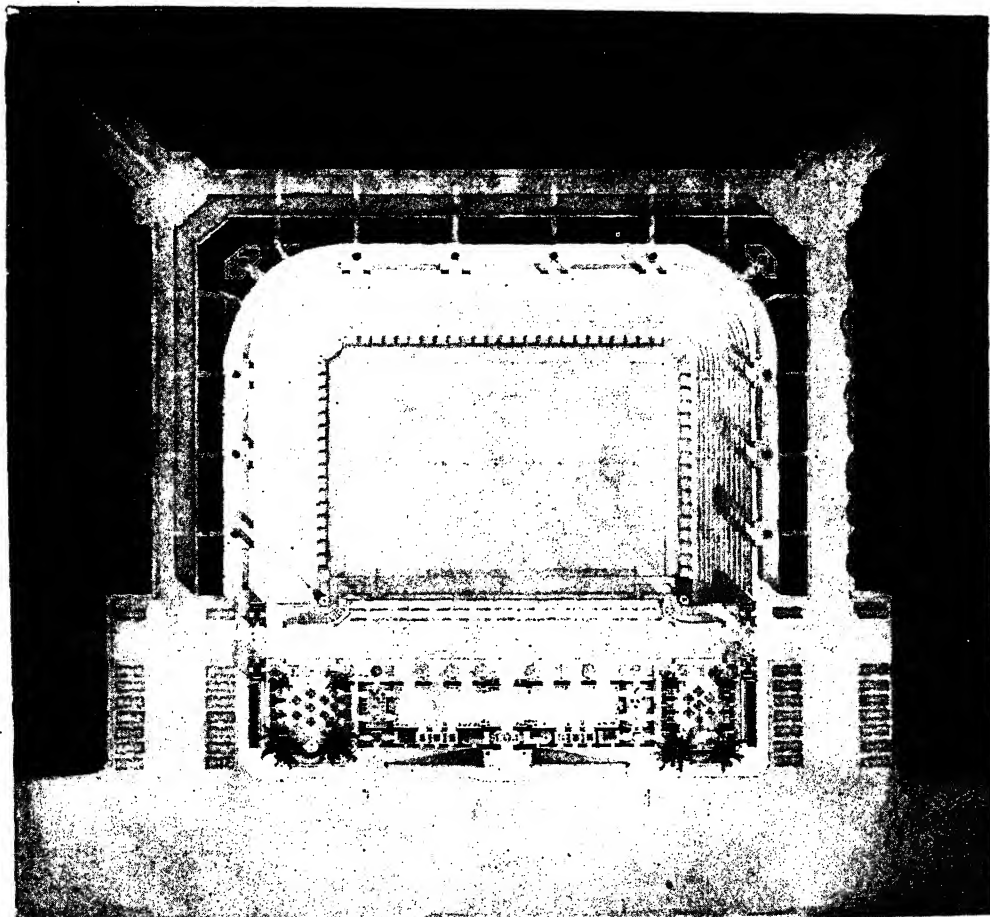
STEWARDSON SCHOLARSHIP PRIZE DESIGN—1916





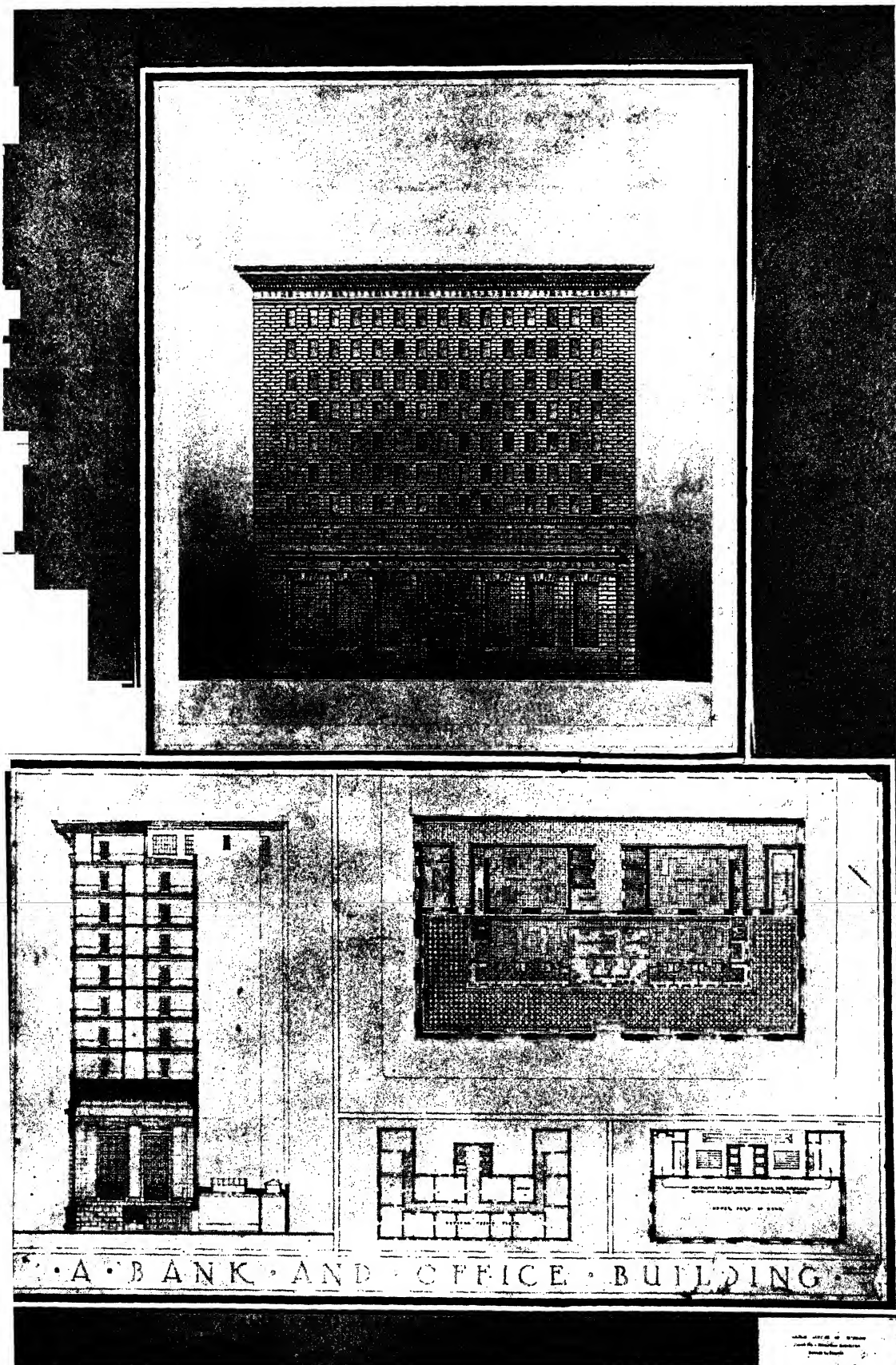
A TENNIS CLUB

OTTO M. OLSON



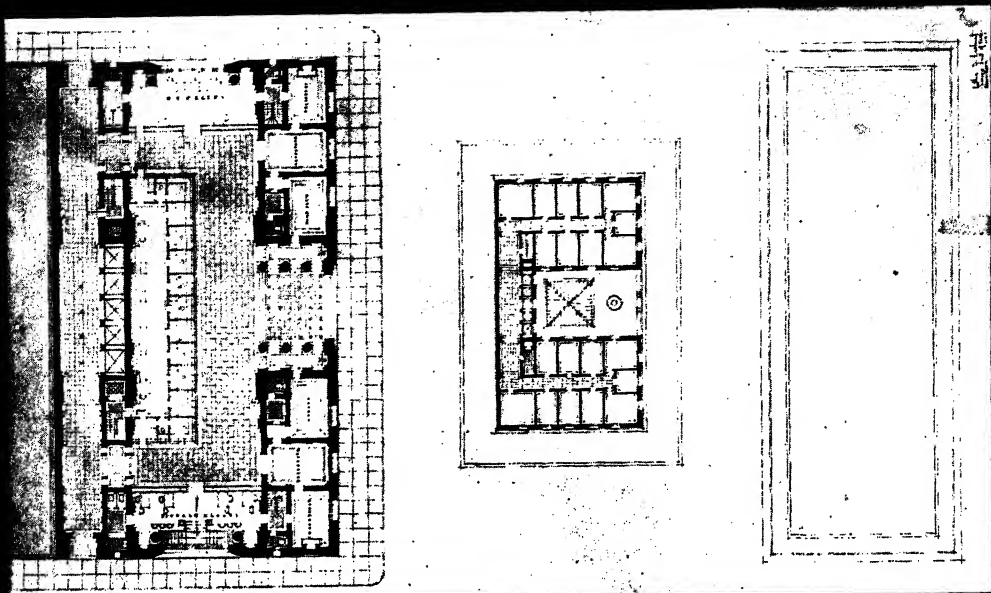
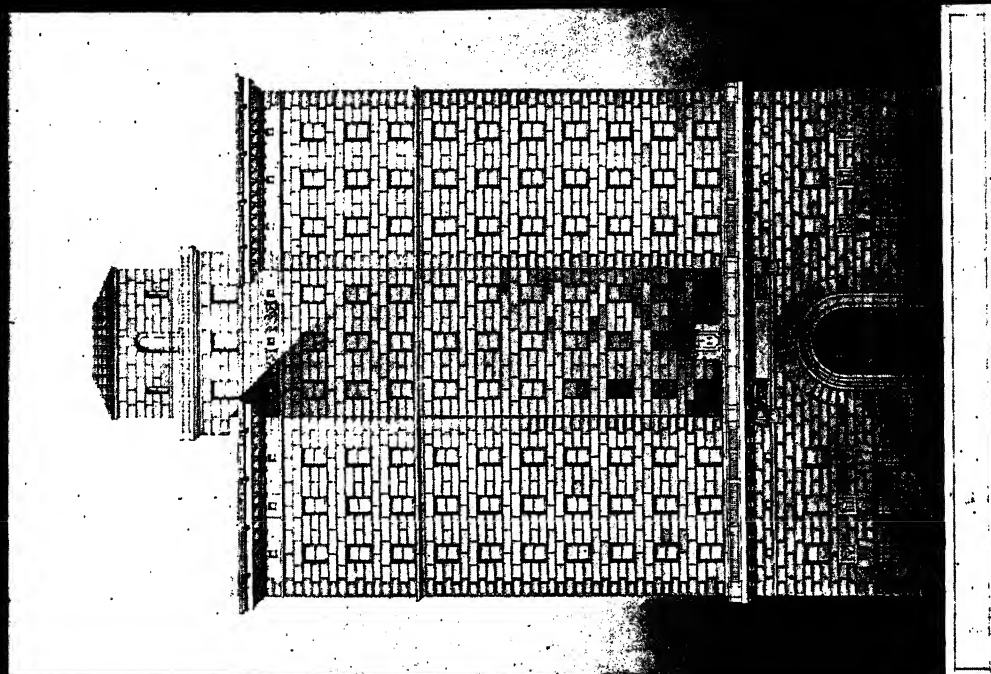
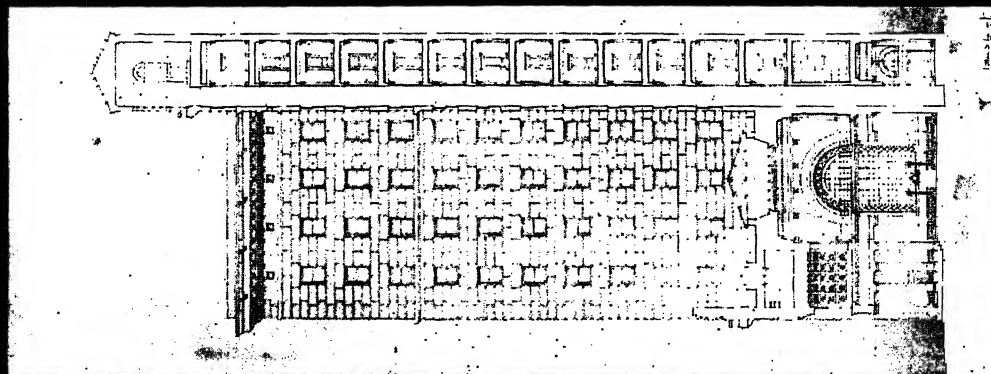
A TENNIS CLUB

G. N. PAULY



A BANK AND OFFICE BUILDING

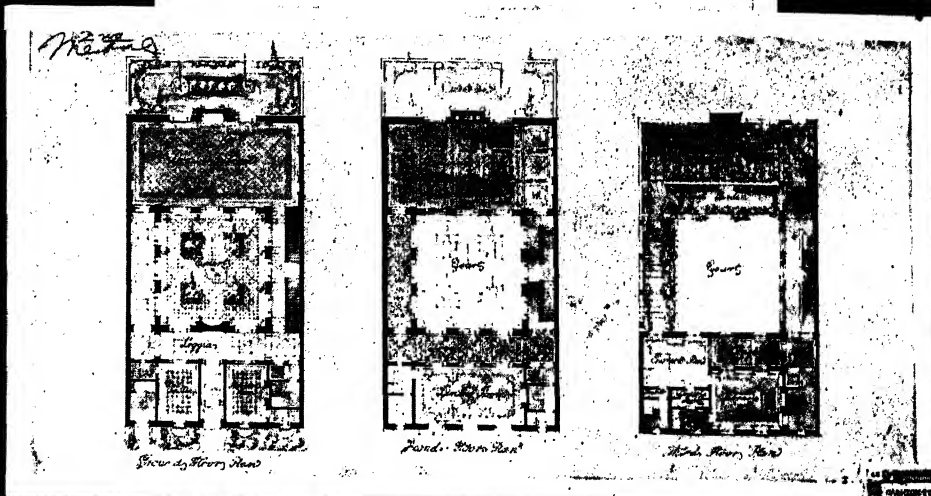
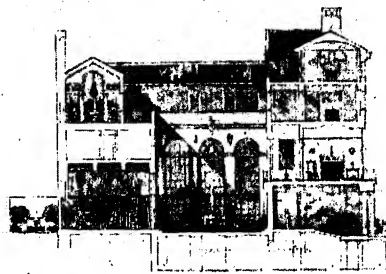
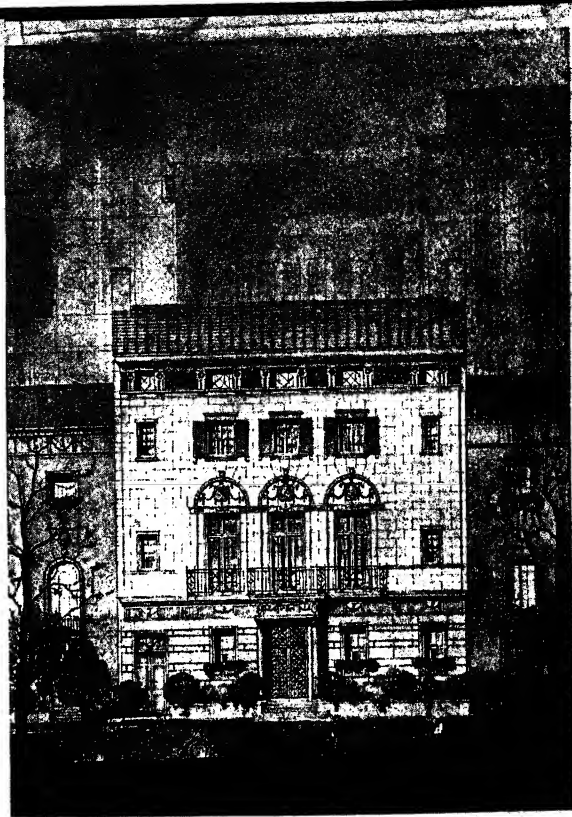
RUSSEL S. SIMPSON



A BANK AND OFFICE BUILDING

LUTHER S. LASHMIT

BEAUX ARTS COMPETITIONS

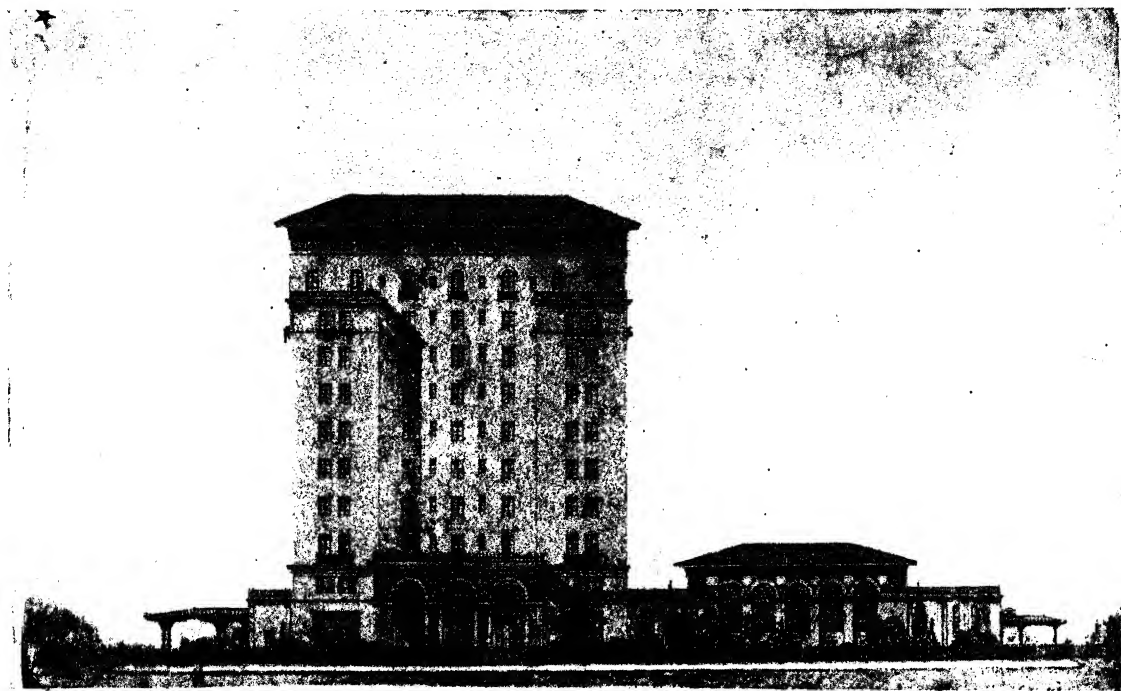


Second Medal

A BATCHELOR'S CITY HOUSE

G. N. PAULY

BEAUX ARTS COMPETITIONS

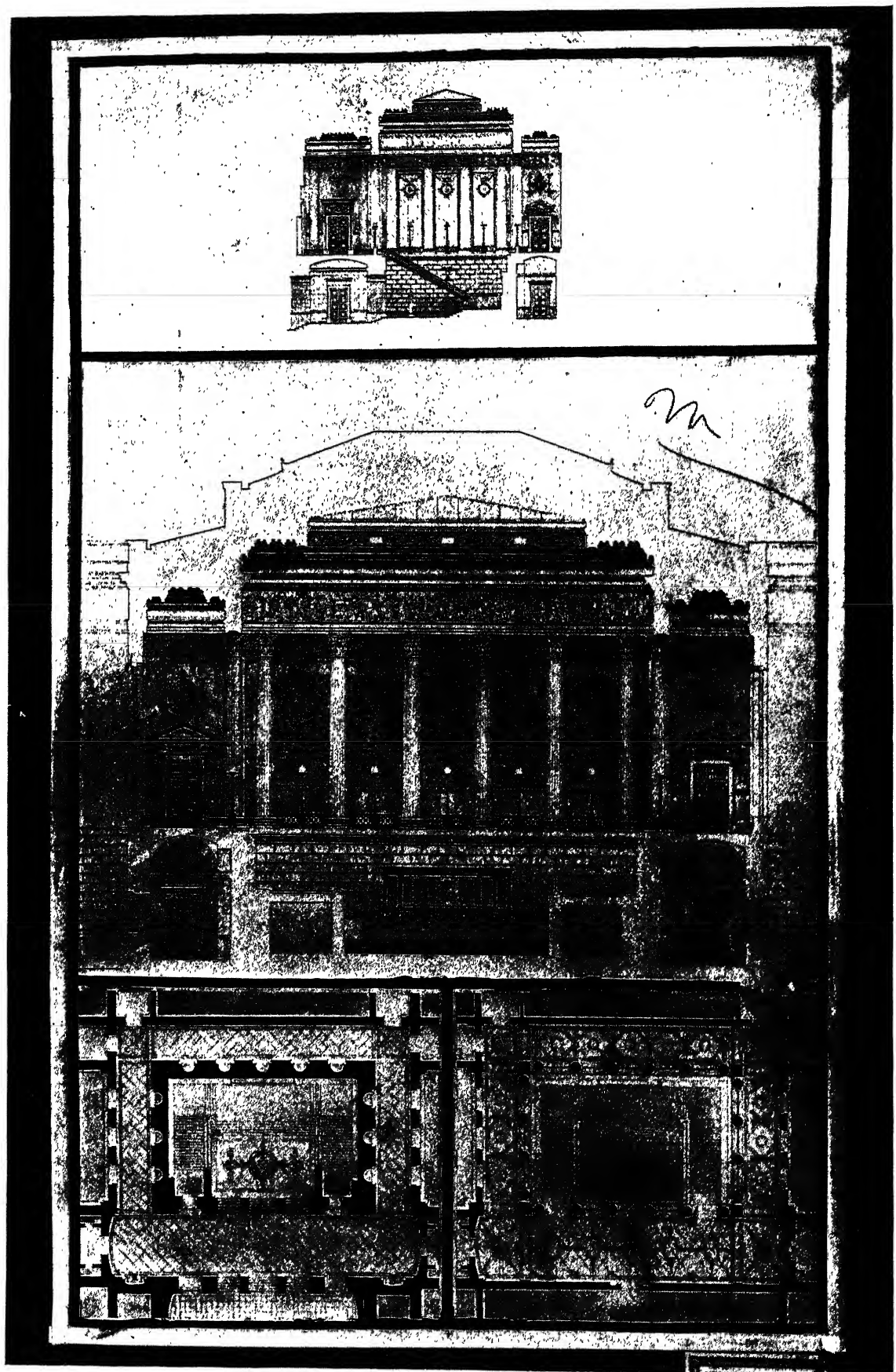


First Medal

A HOTEL IN A SMALL TOWN

JAMES P. METHENY

BEAUX ARTS COMPETITIONS

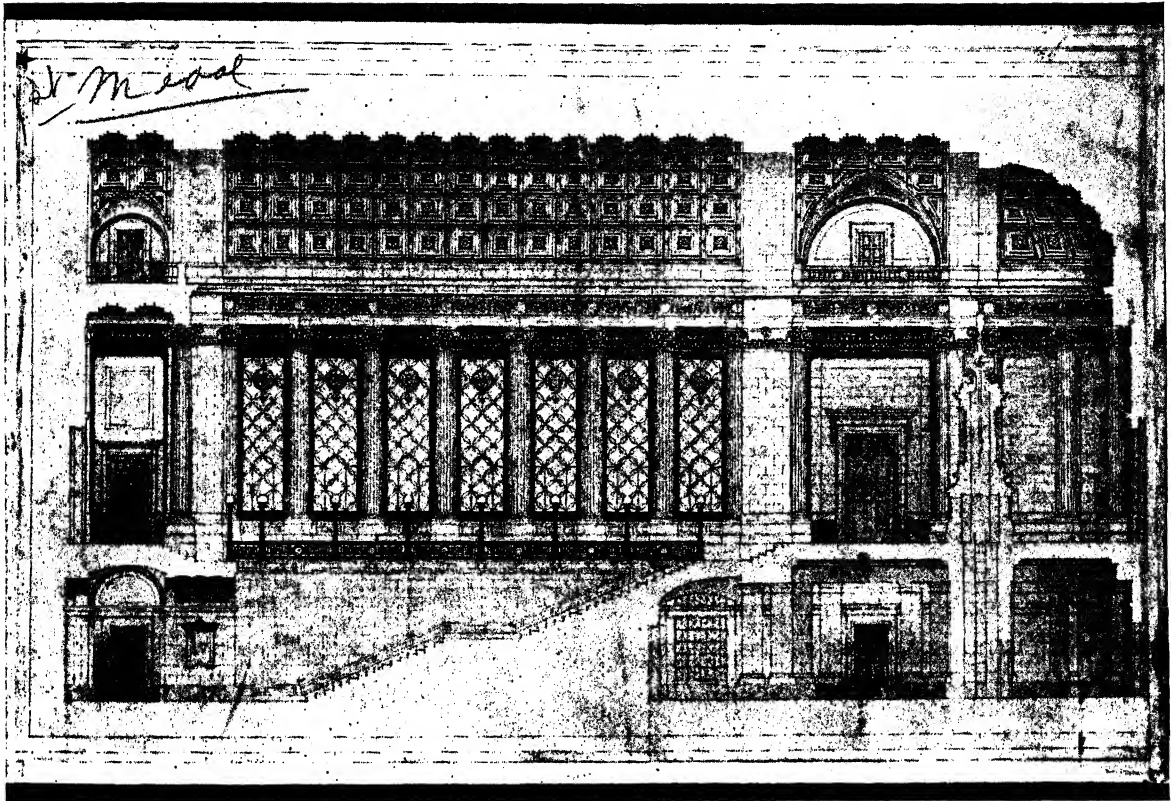


Second Medal

A STAIRCASE HALL

PAUL F. SIMPSON

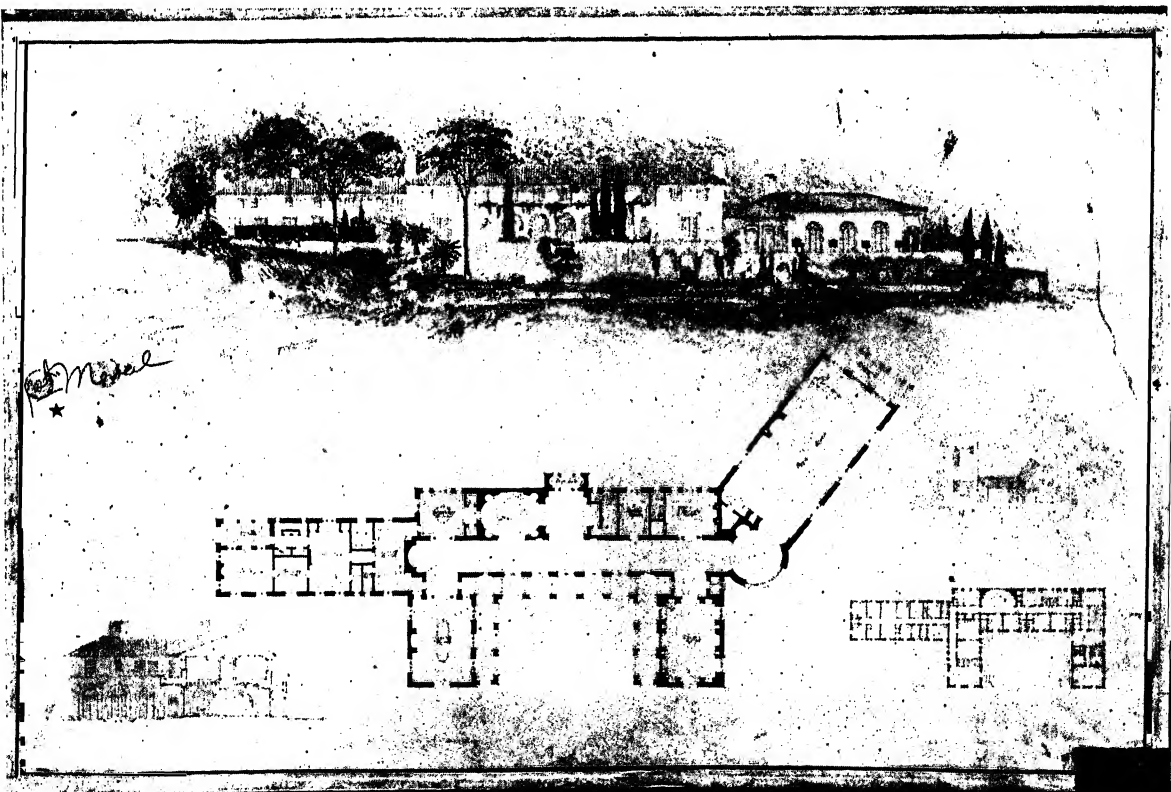
BEAUX ARTS COMPETITIONS



First Medal

A STAIRCASE HALL

LUTHER S. LASHMIT

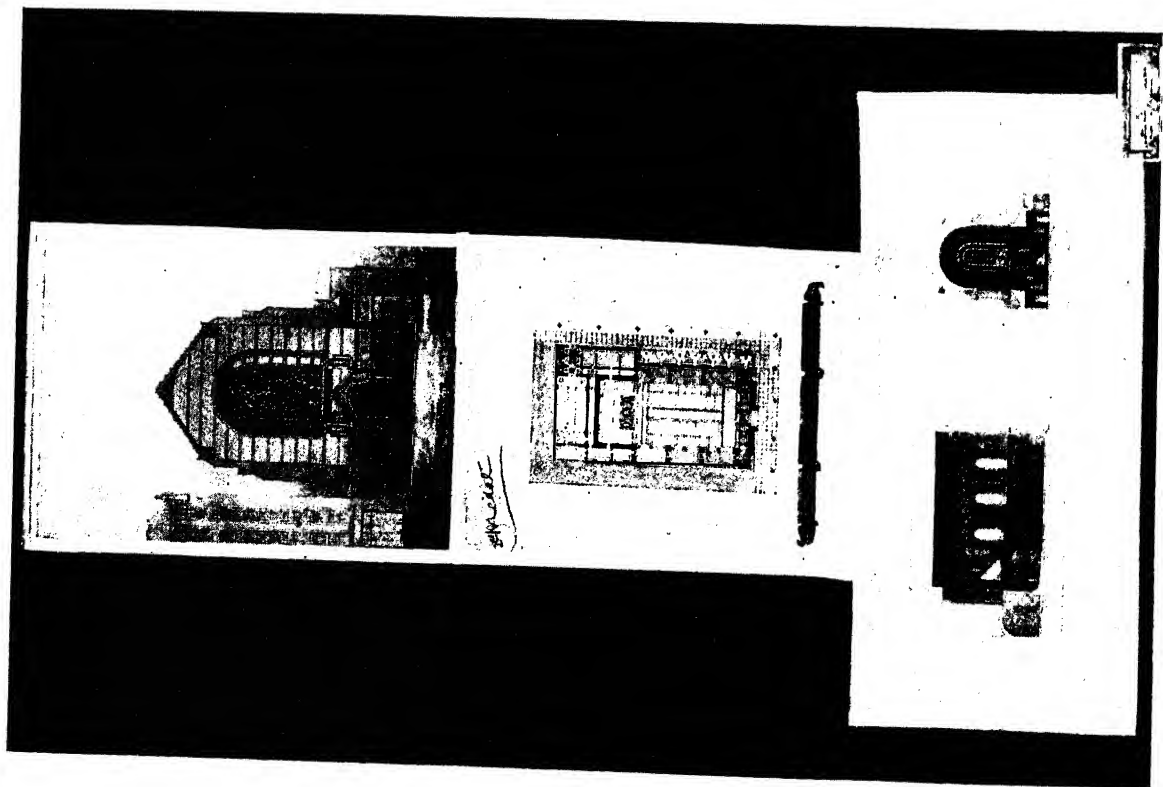


First Medal

A COUNTRY HOUSE

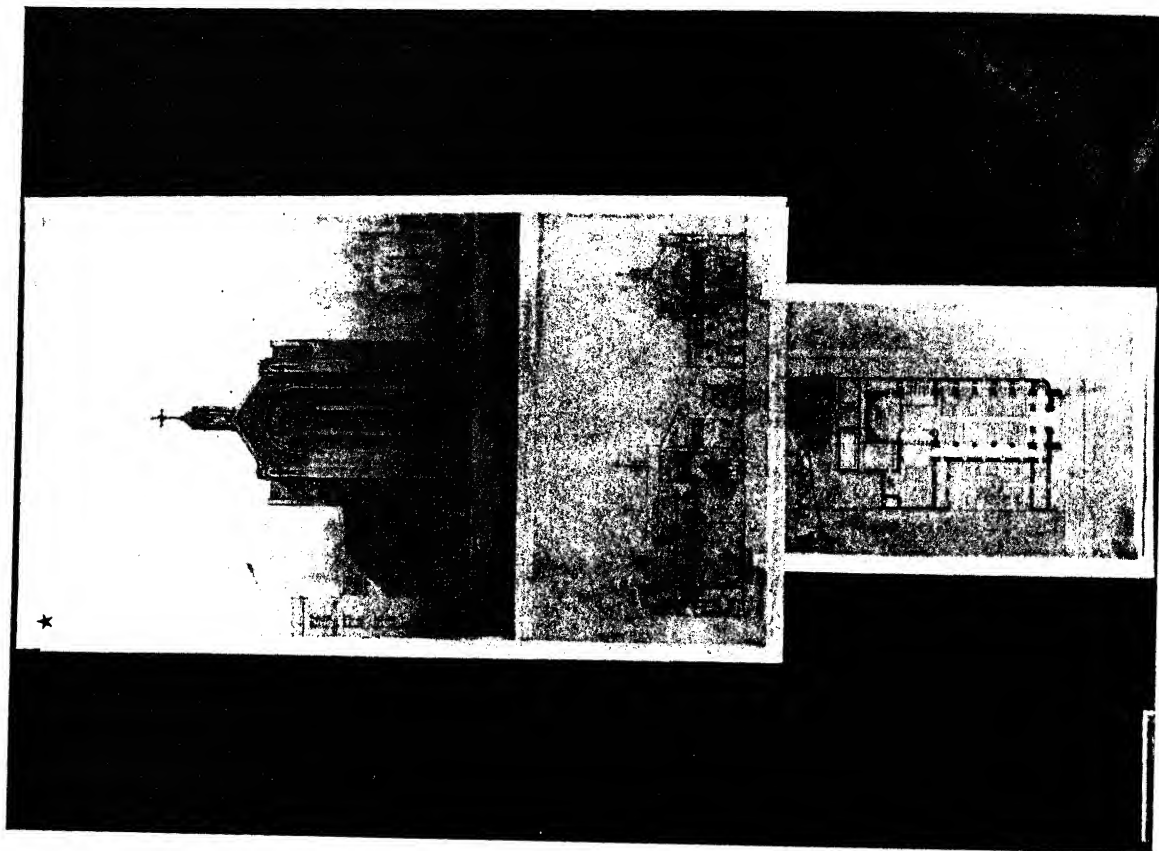
FRANK DRAZ

BEAUX ARTS COMPETITIONS



Second Medal

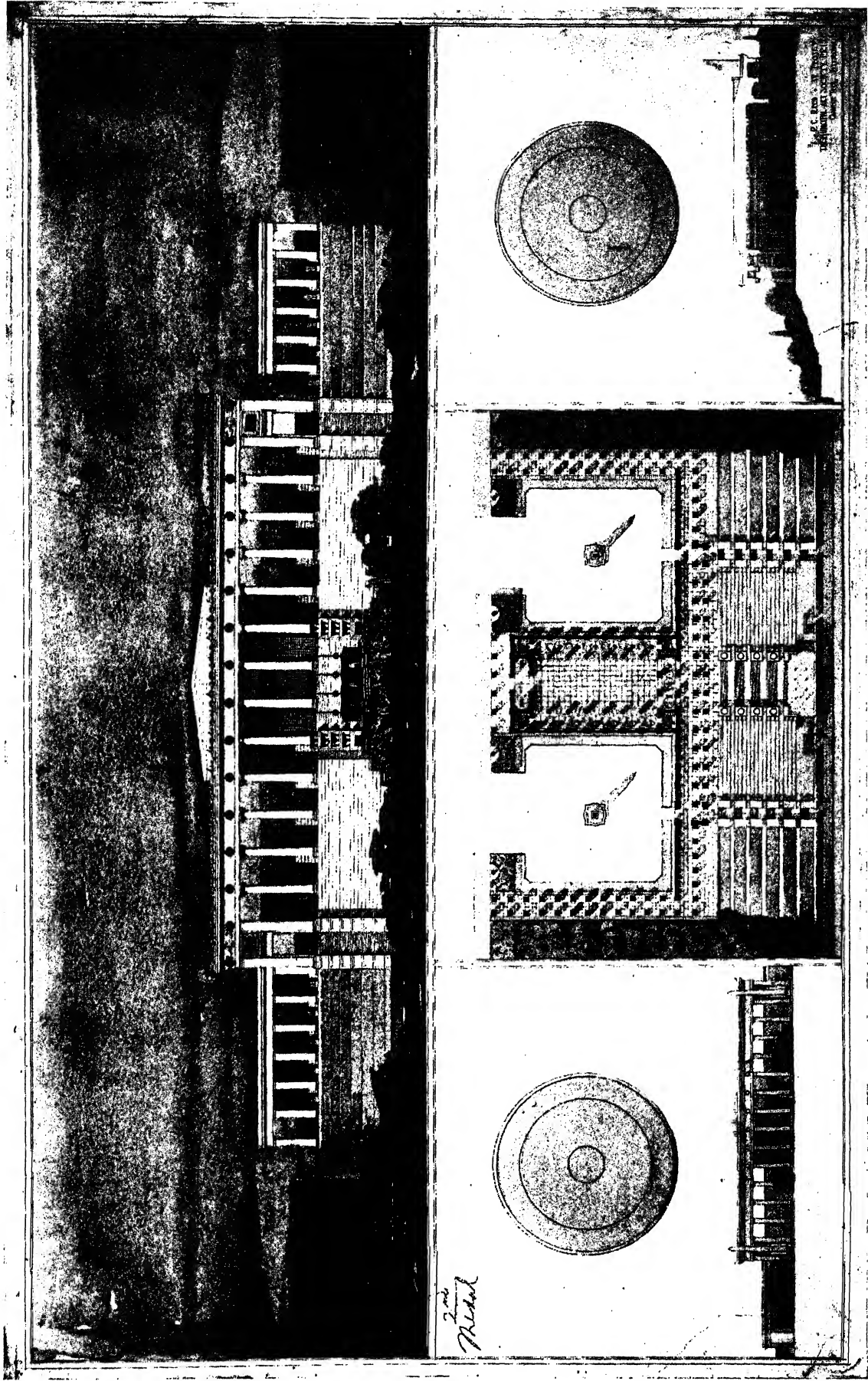
G. N. PAULY
AN EPISCOPAL CHURCH



First Medal
AN EPISCOPAL CHURCH

PAUL F. SIMPSON

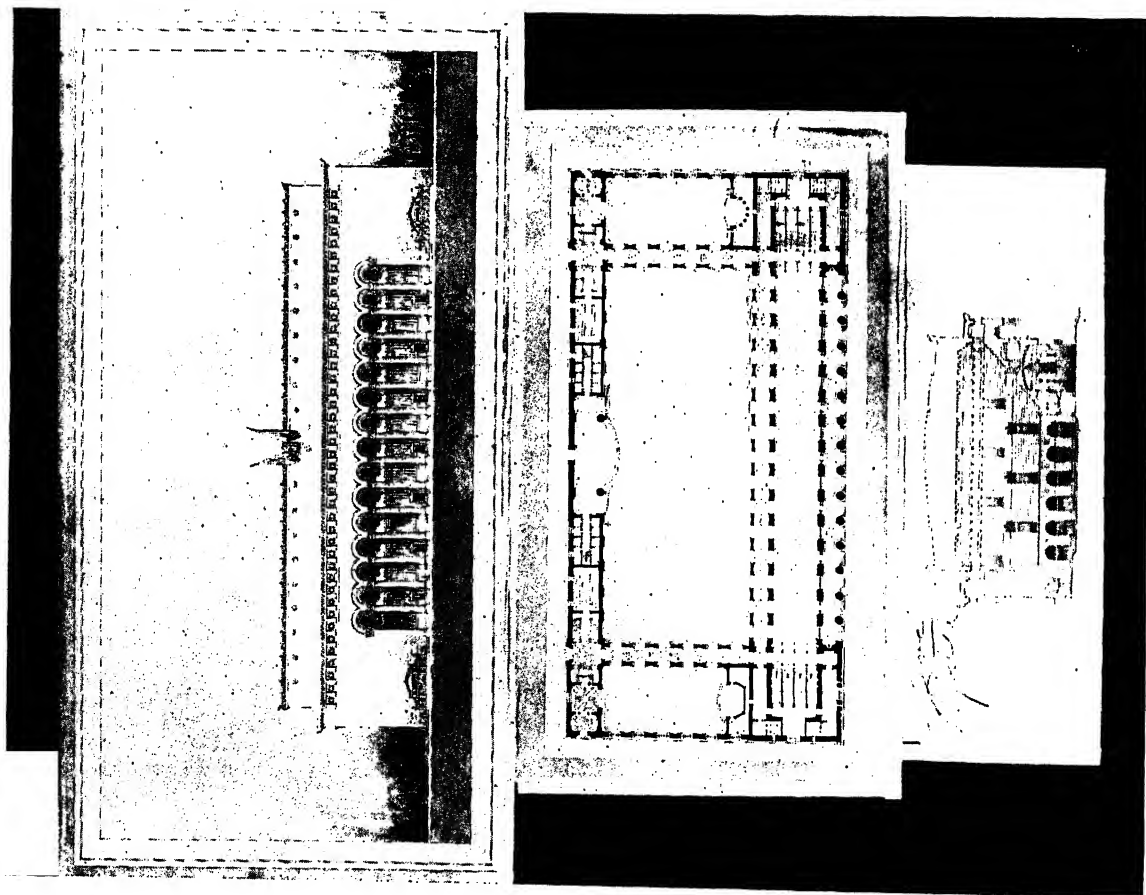
THE MUNICIPAL ART SOCIETY COMPETITION—1923



Second Medal

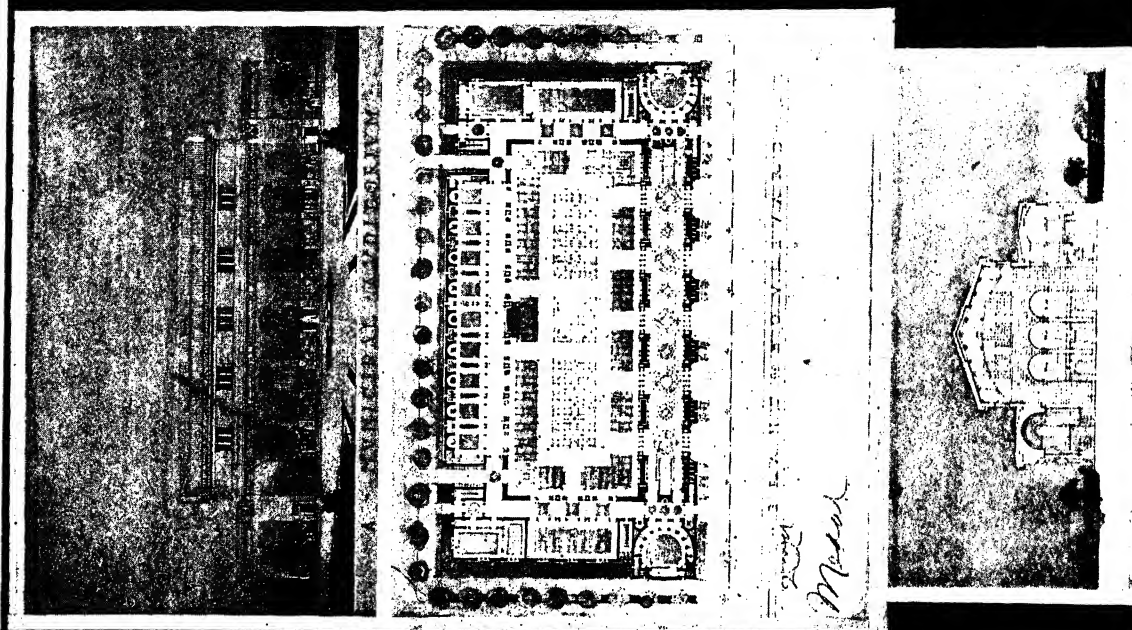
A REVIEWING STAND

PAUL C. REED



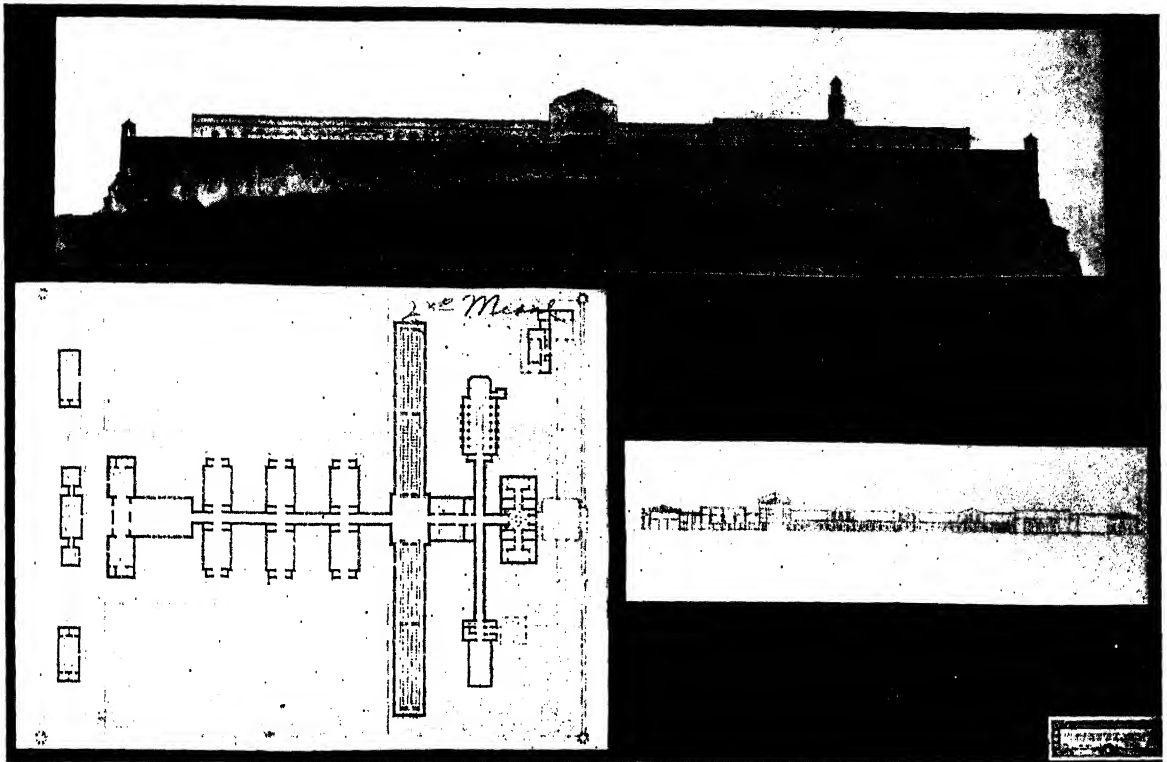
Second Medal

C. W. HENR
Second Medal
A MUNICIPAL AUDITORIUM



C. H. SORBER

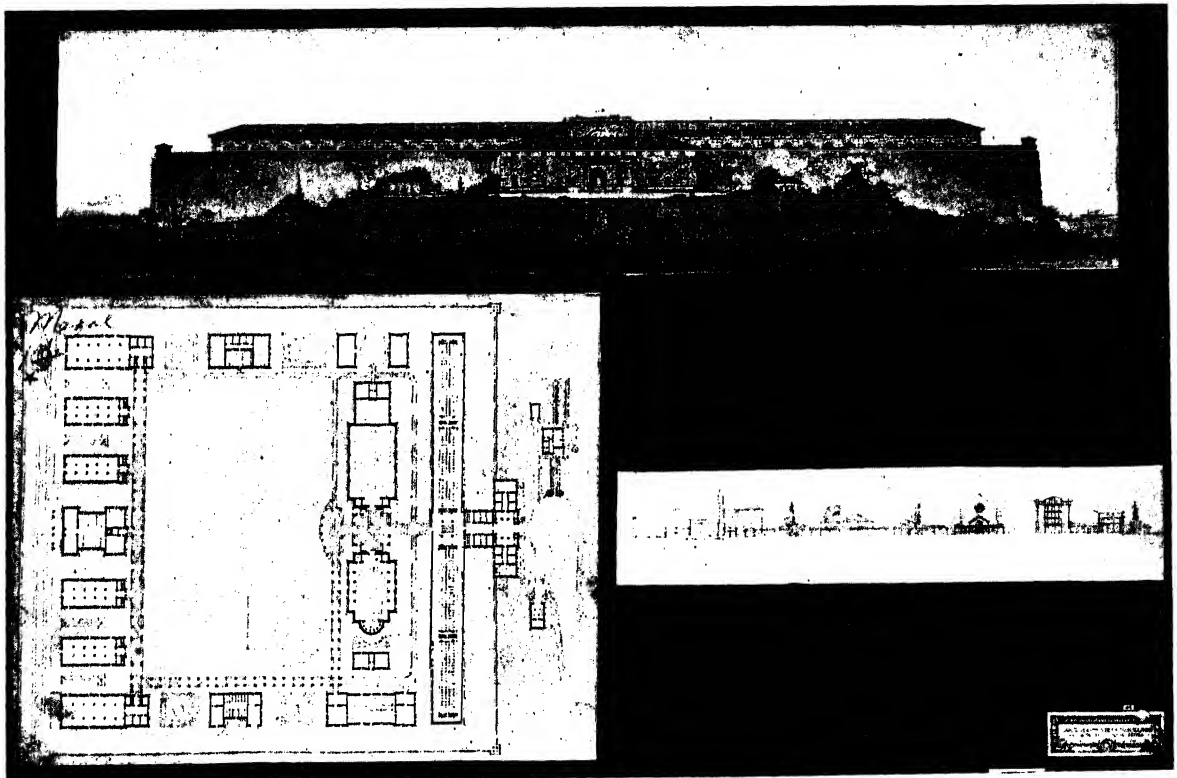
BEAUX ARTS COMPETITIONS



Second Medal

A PENITENTIARY

C. B. MARKS

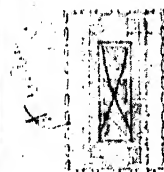
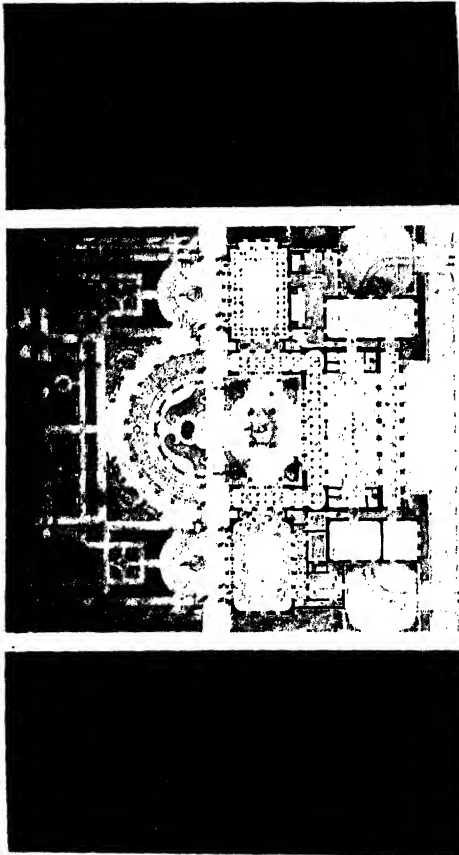
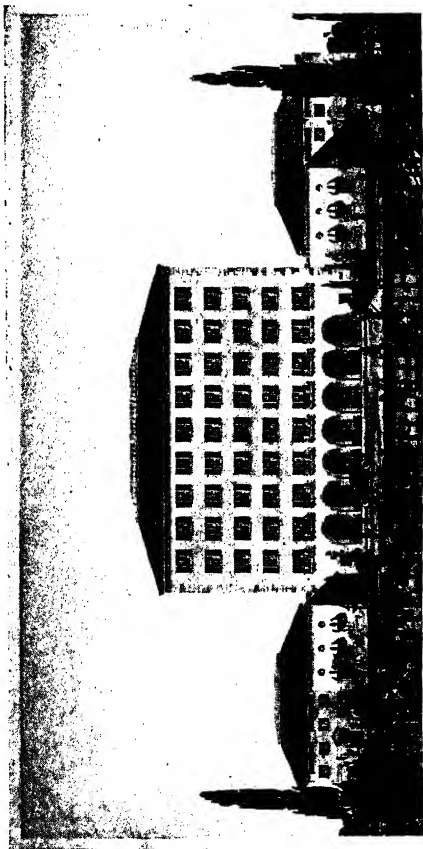


First Medal

A PENITENTIARY

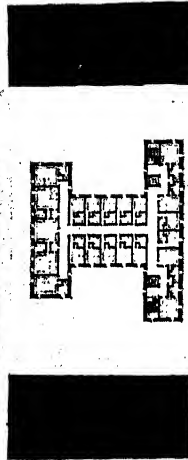
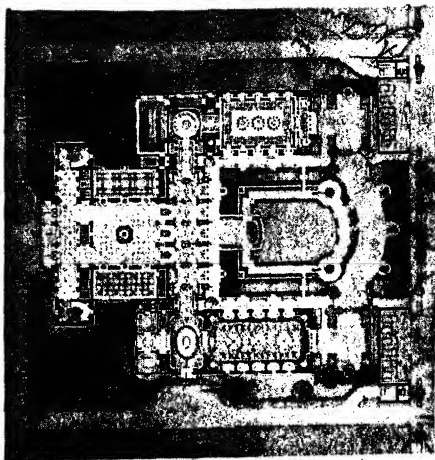
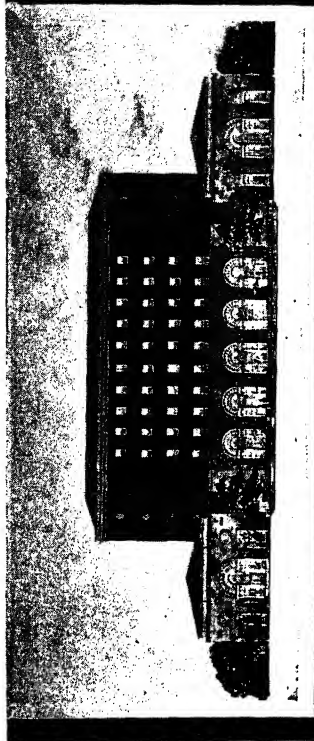
L. NAUSBAUM

BEAUX ARTS COMPETITIONS



First Mention

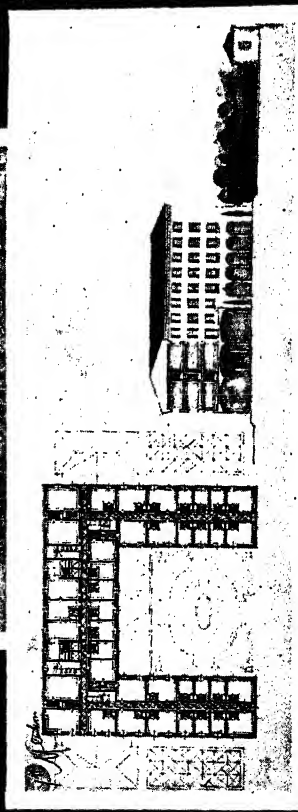
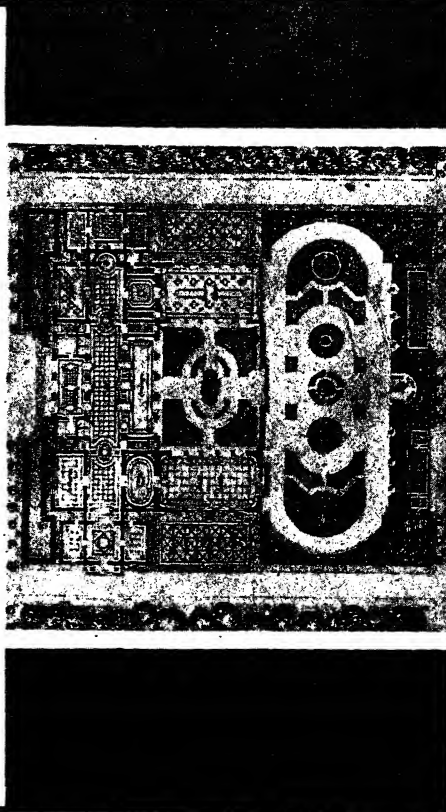
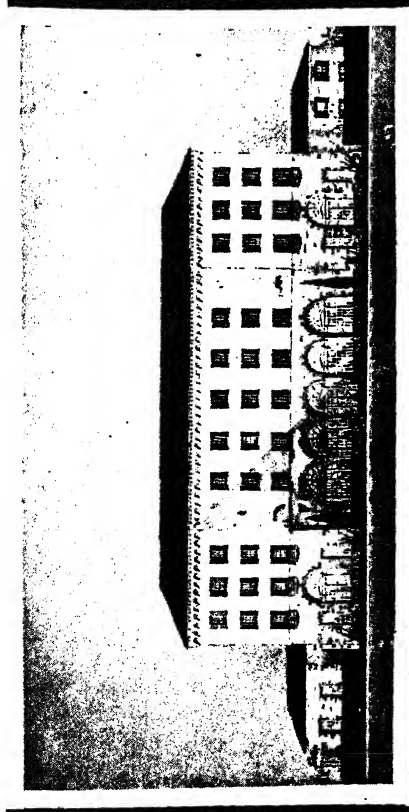
Rody PATTERSON
A HOTEL IN A SMALL TOWN



First Mention
A HOTEL IN A SMALL TOWN

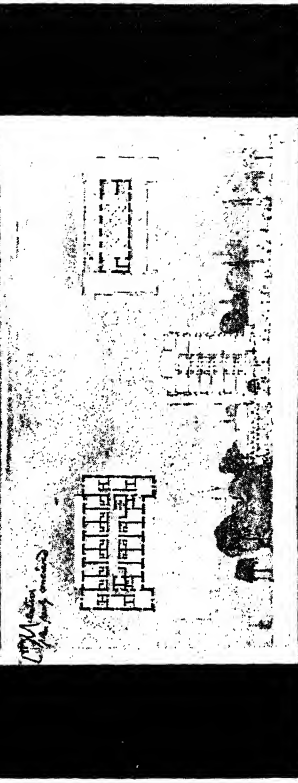
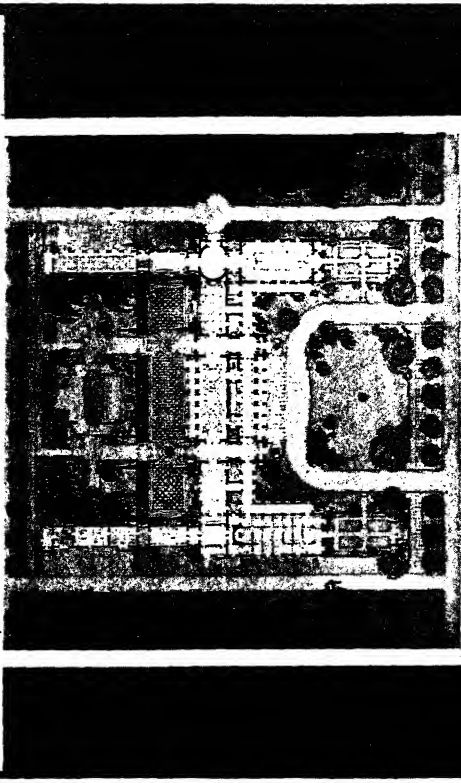
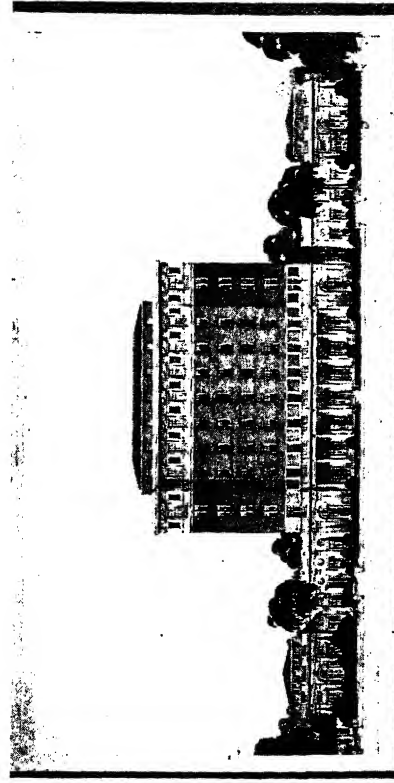
J. N. FRANKLIN

BEAUX ARTS COMPETITIONS



First Mention

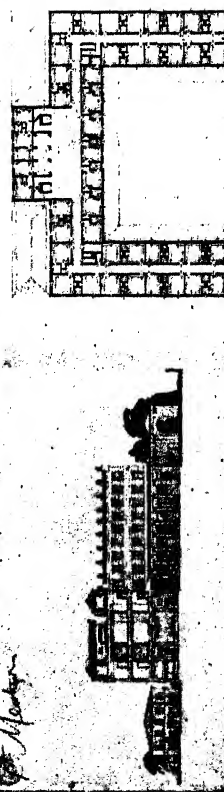
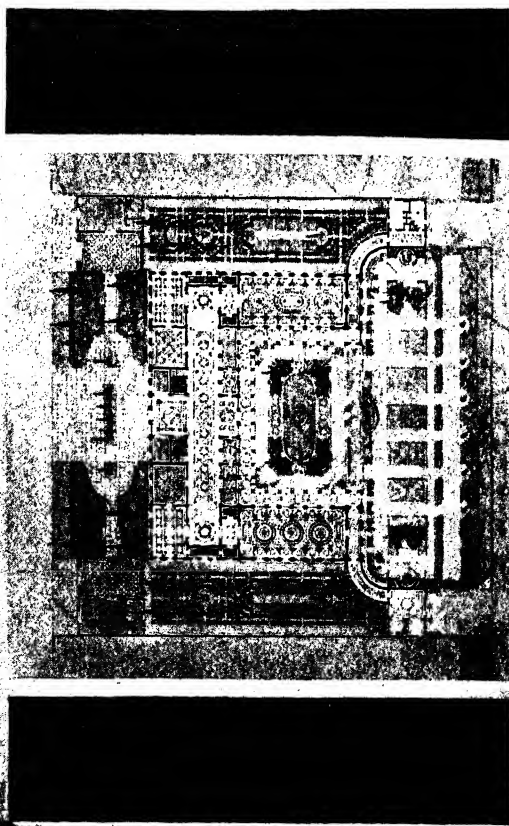
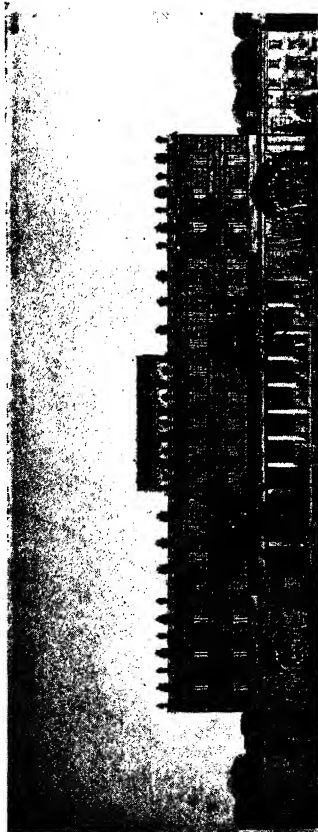
V. H. STRONQUIST
HOTEL IN A TOWN



First Mention

J. J. KEIL

BEAUX ARTS COMPETITIONS

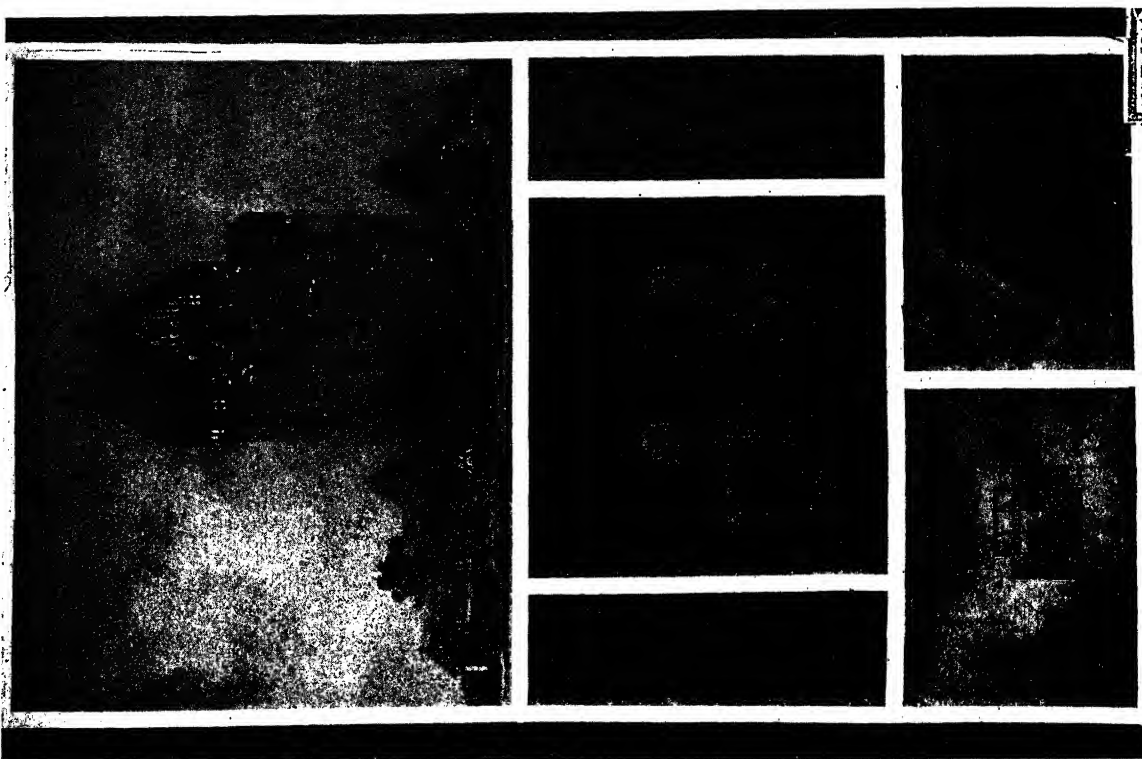


First Mention

PAUL C. REED

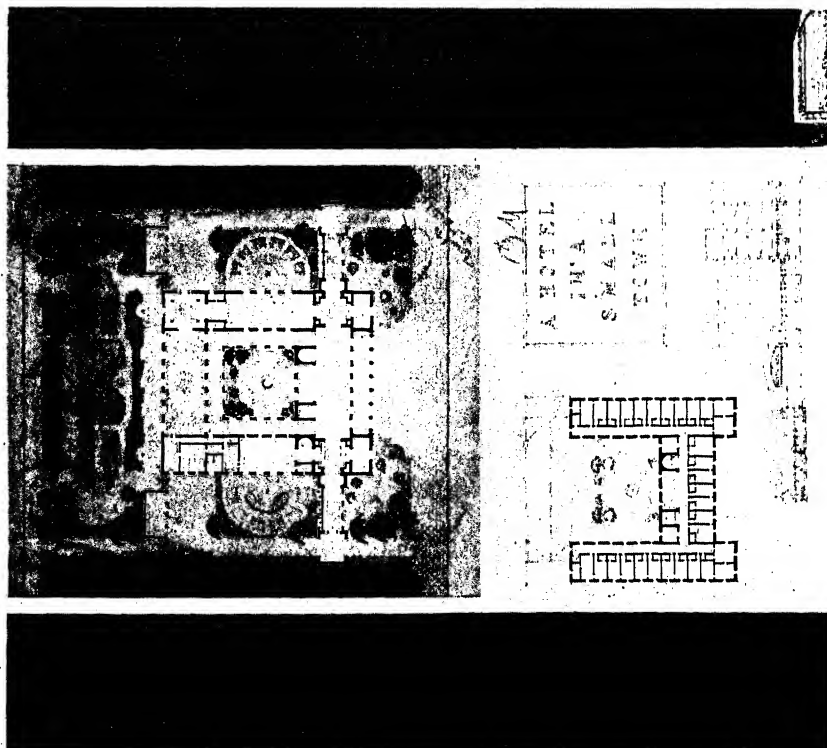
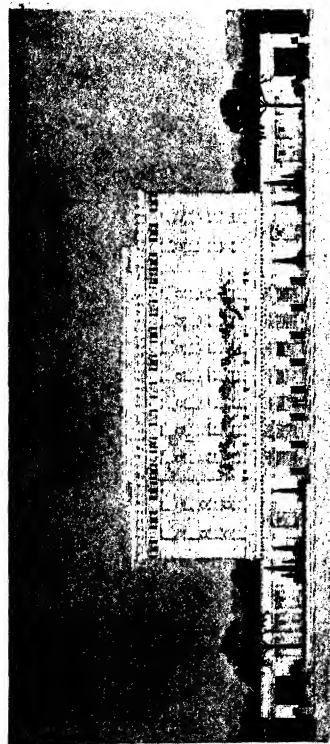
First Mention

A HOTEL IN A SMALL TOWN



C. W. HUNT

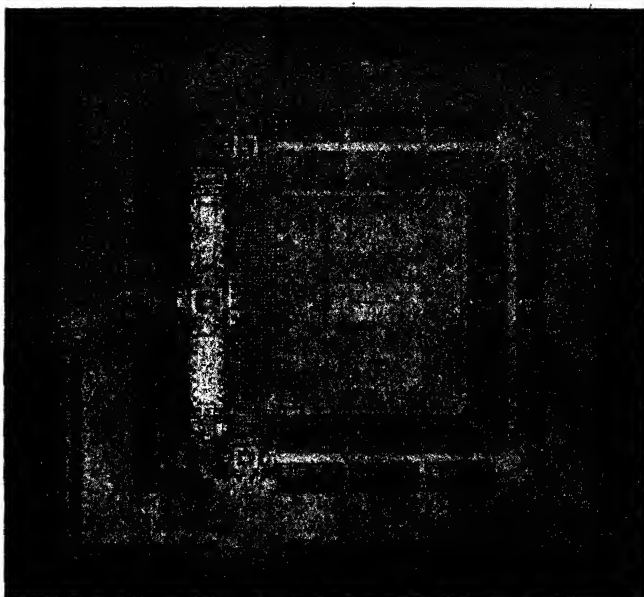
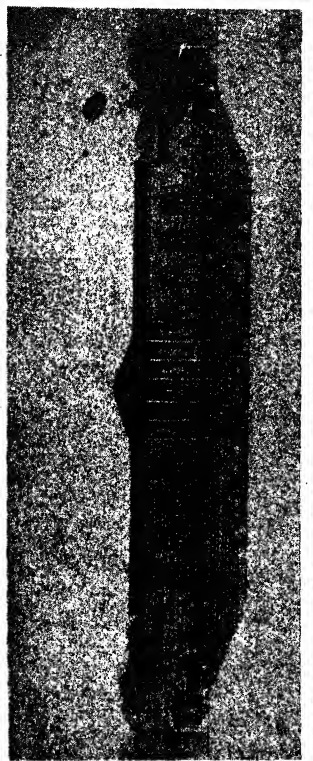
BEAUX ARTS COMPETITIONS



First Mention

A HOTEL IN A SMALL TOWN

EMIL W. KLEE

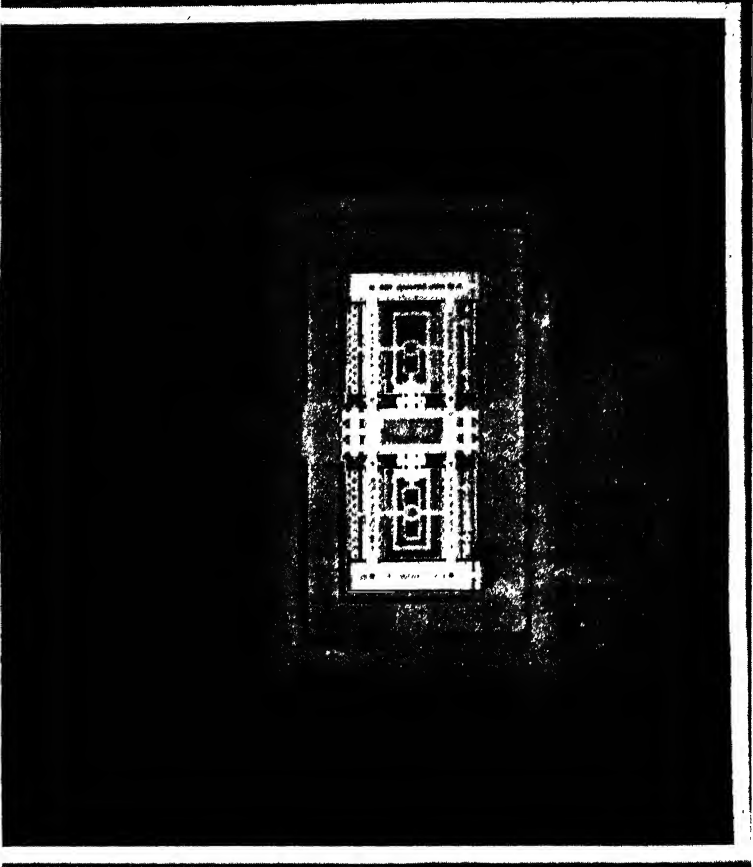
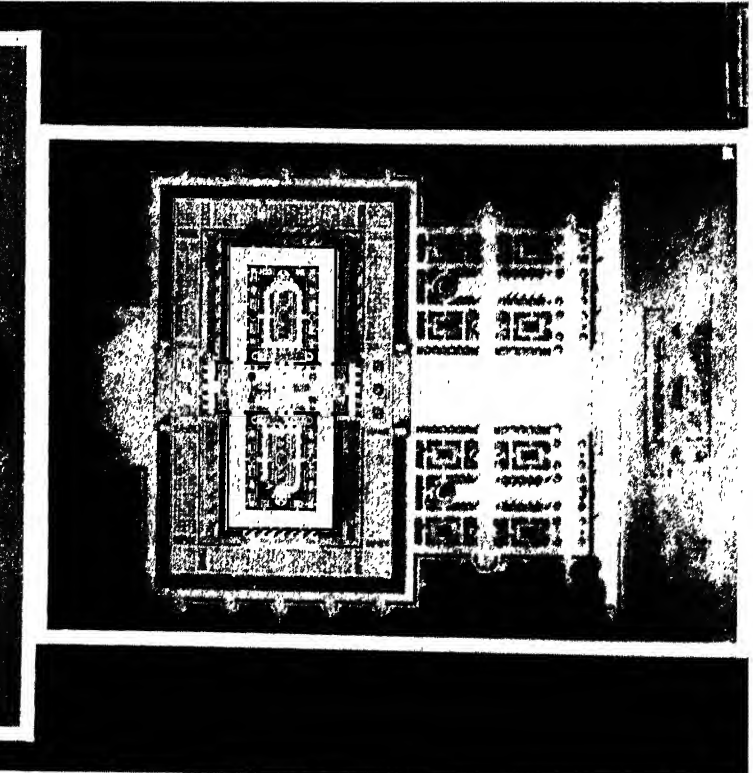
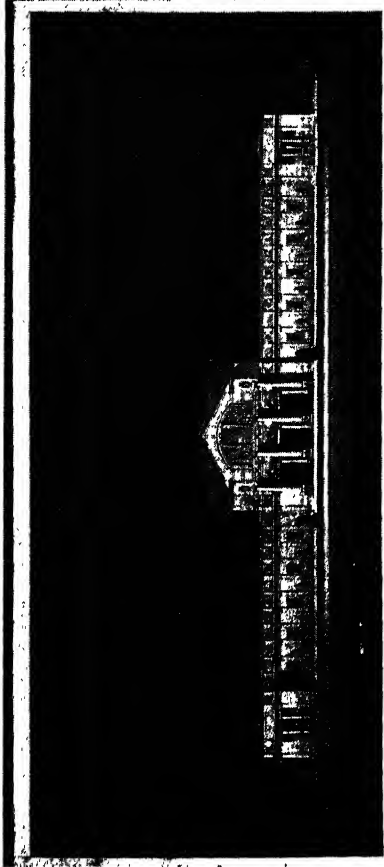


First Mention

A TENNIS CLUB

EMIL W. KLEE

BEAUX ARTS COMPETITIONS

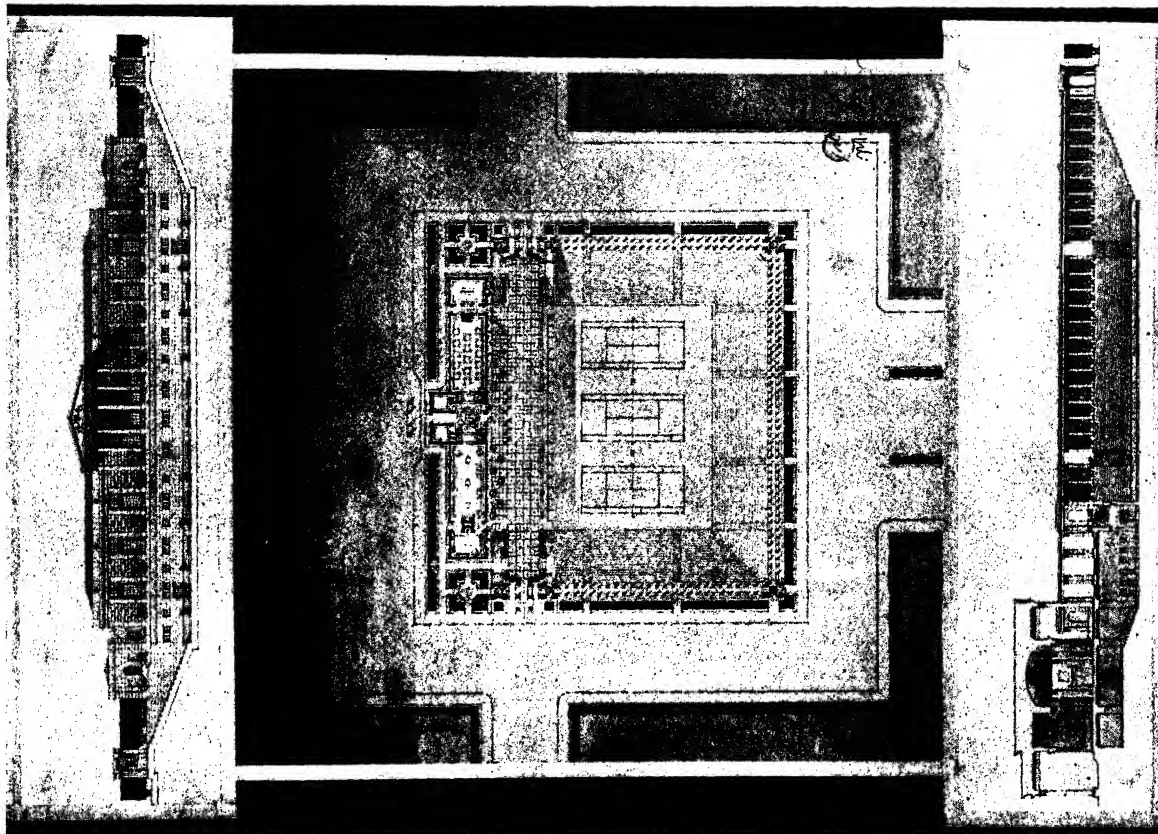
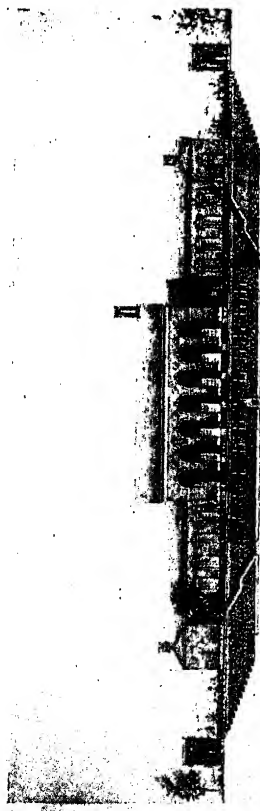


First Medal

C. B. MARES Mention

E. O. ANDERSON

BEAUX ARTS COMPETITIONS



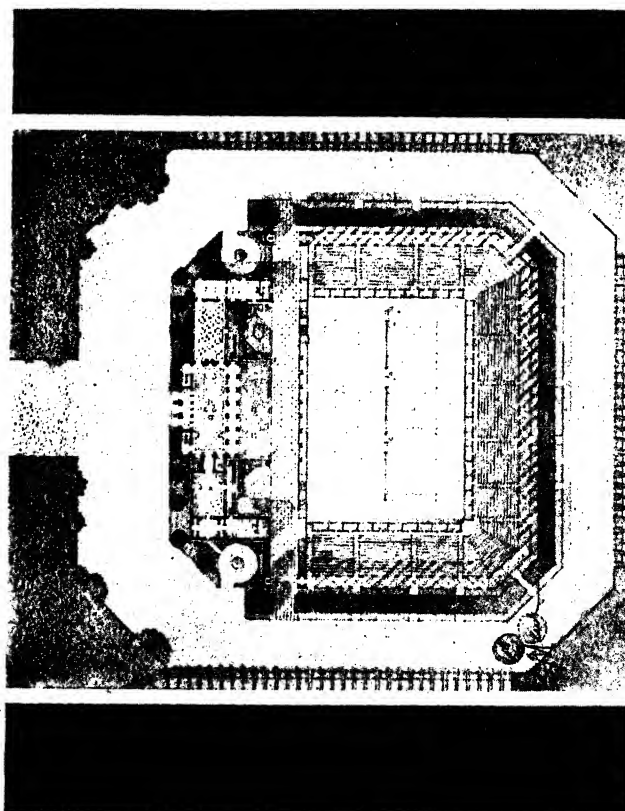
First Mention

D. D. McGERVEY

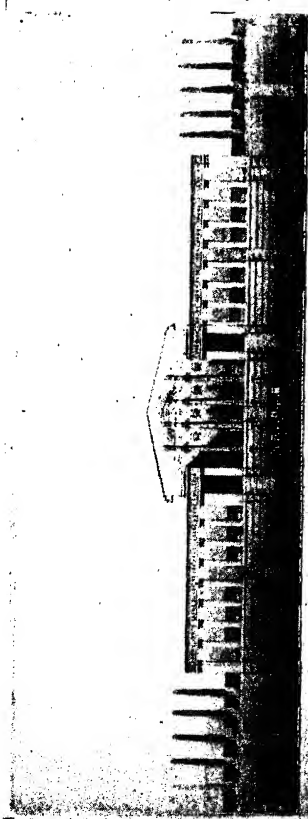
First Mention

C. W. HUNT

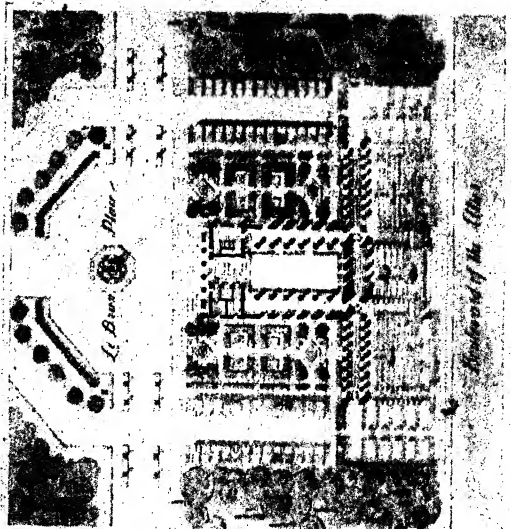
A TENNIS CLUB



BEAUX ARTS COMPETITIONS



A REVIEWING STAND



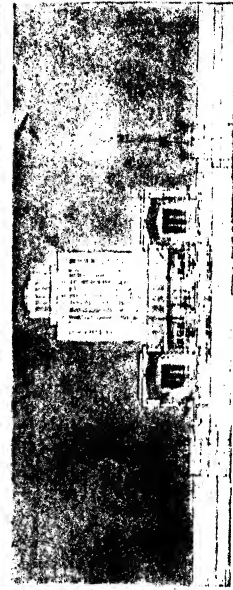
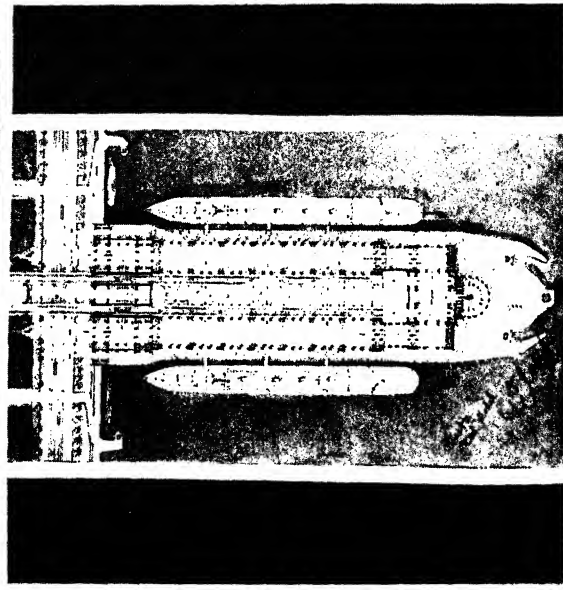
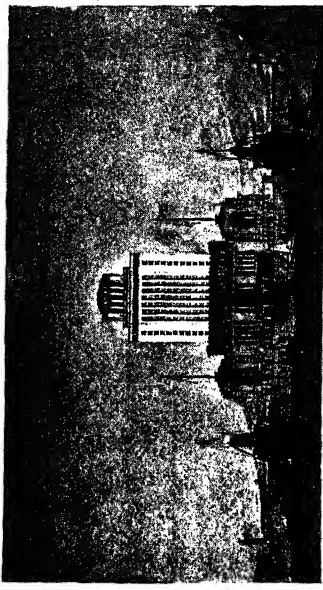
J. N. Franklin



First Mention

A REVIEWING STAND

J. N. FRANKLIN

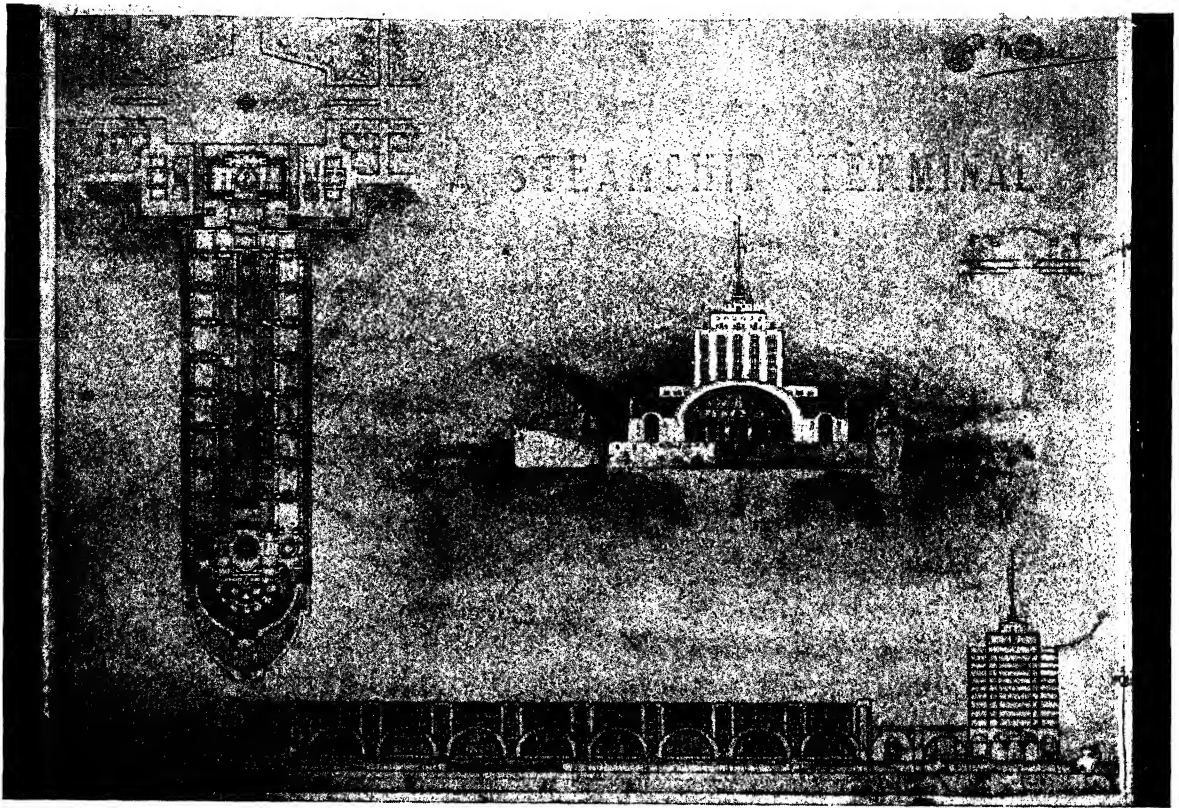


First Mention

A STEAMSHIP PIER

J. J. KEIL

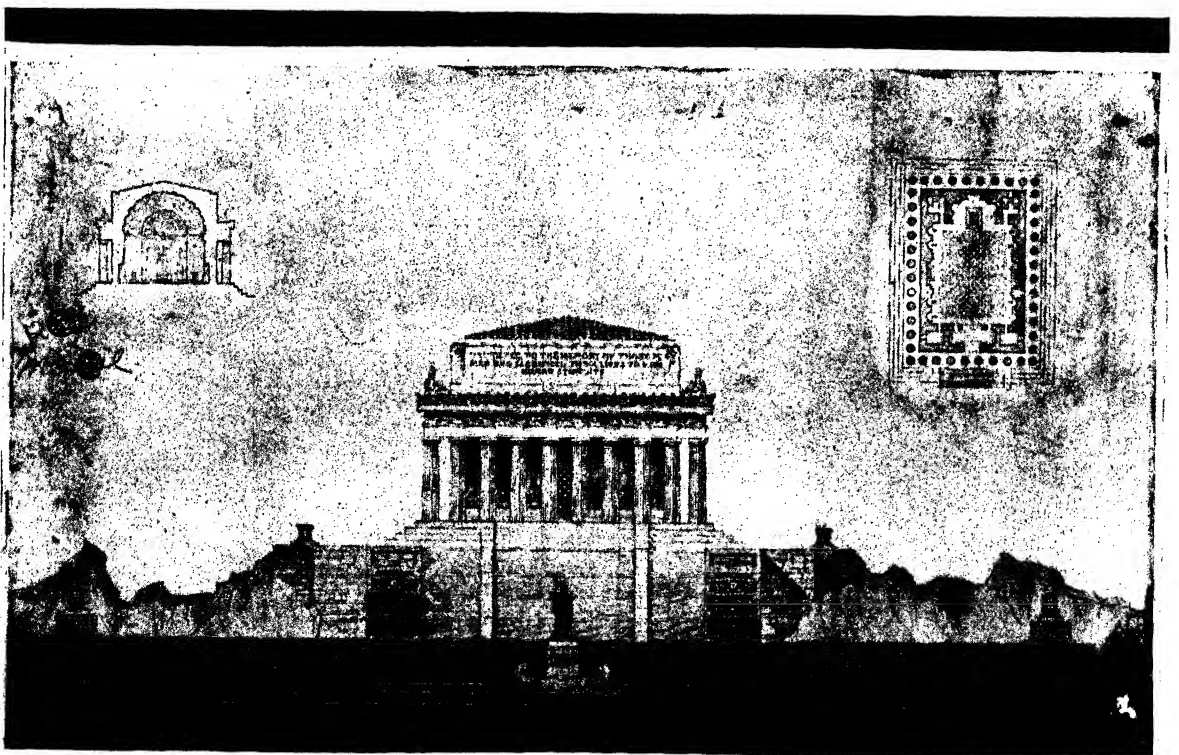
BEAUX ARTS COMPETITIONS



Second Medal

A STEAMSHIP PIER

J. G. TODD

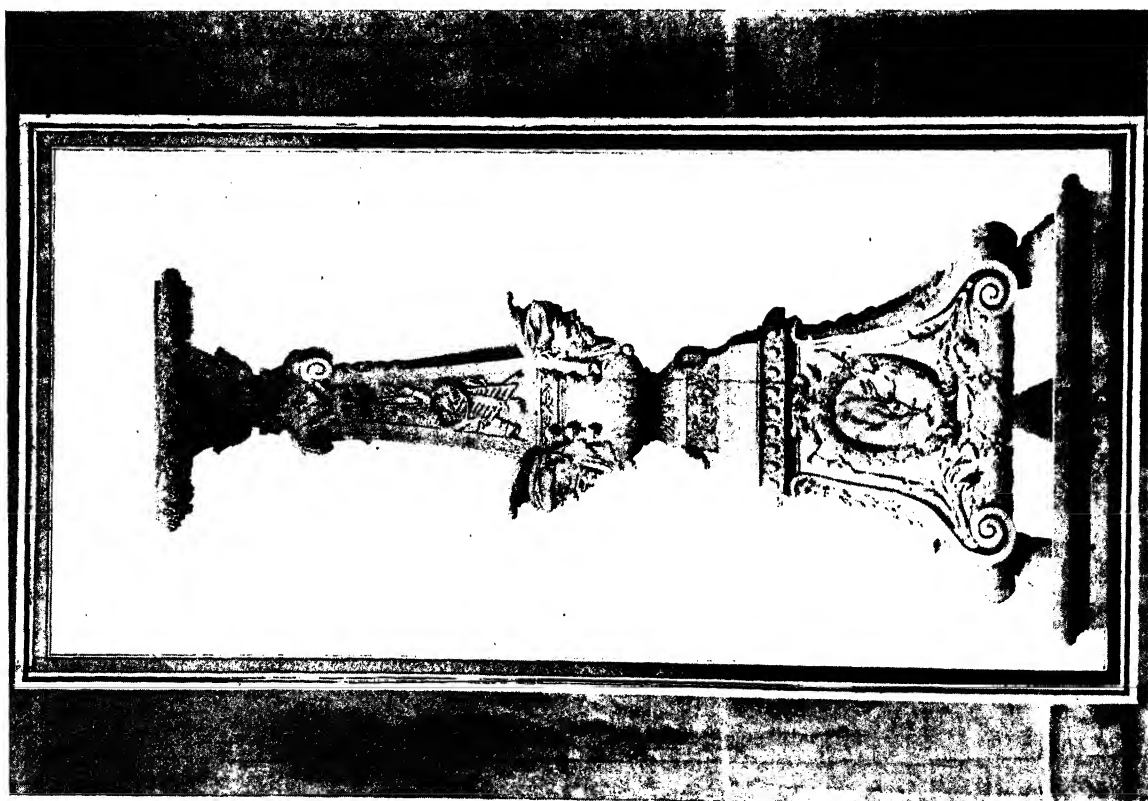


Second Medal

A NAVAL PANTHEON

EMIL W. KLEE

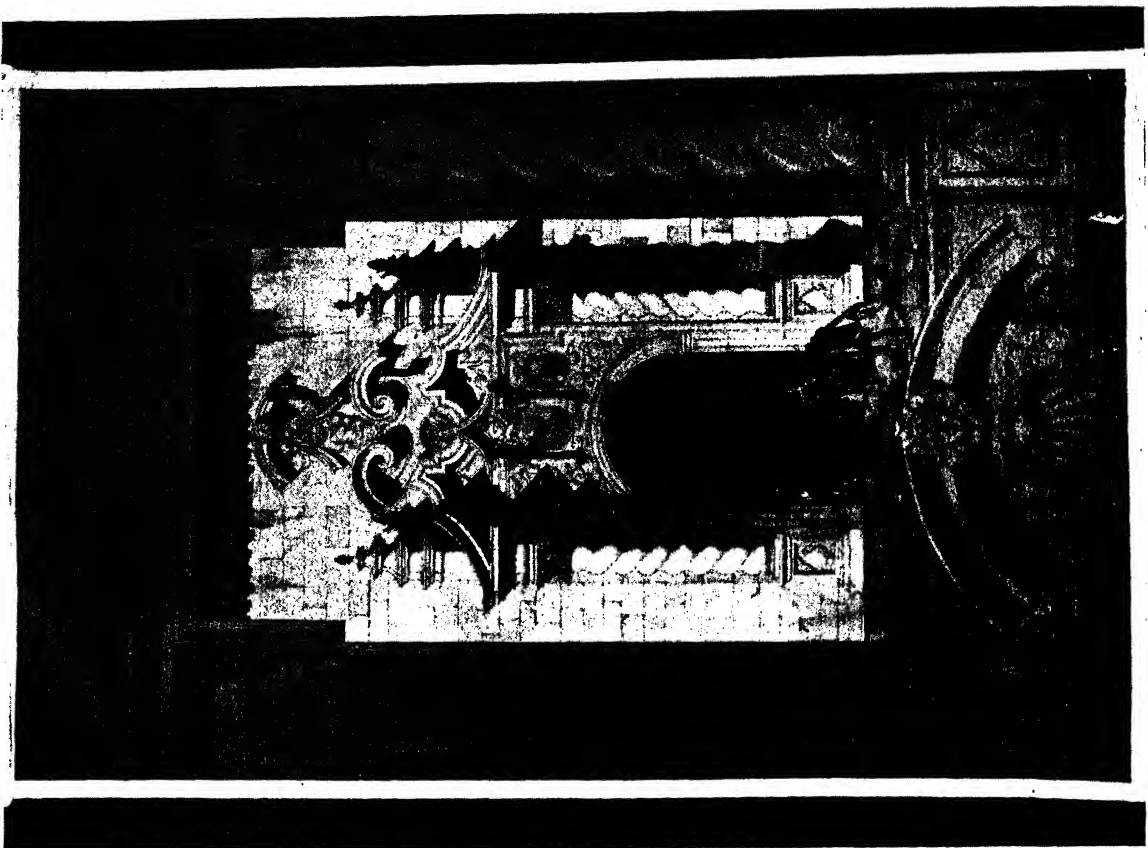
BEAUX ARTS COMPETITIONS



Third Medal

A MEASURED DRAWING

L. H. BUTTOS

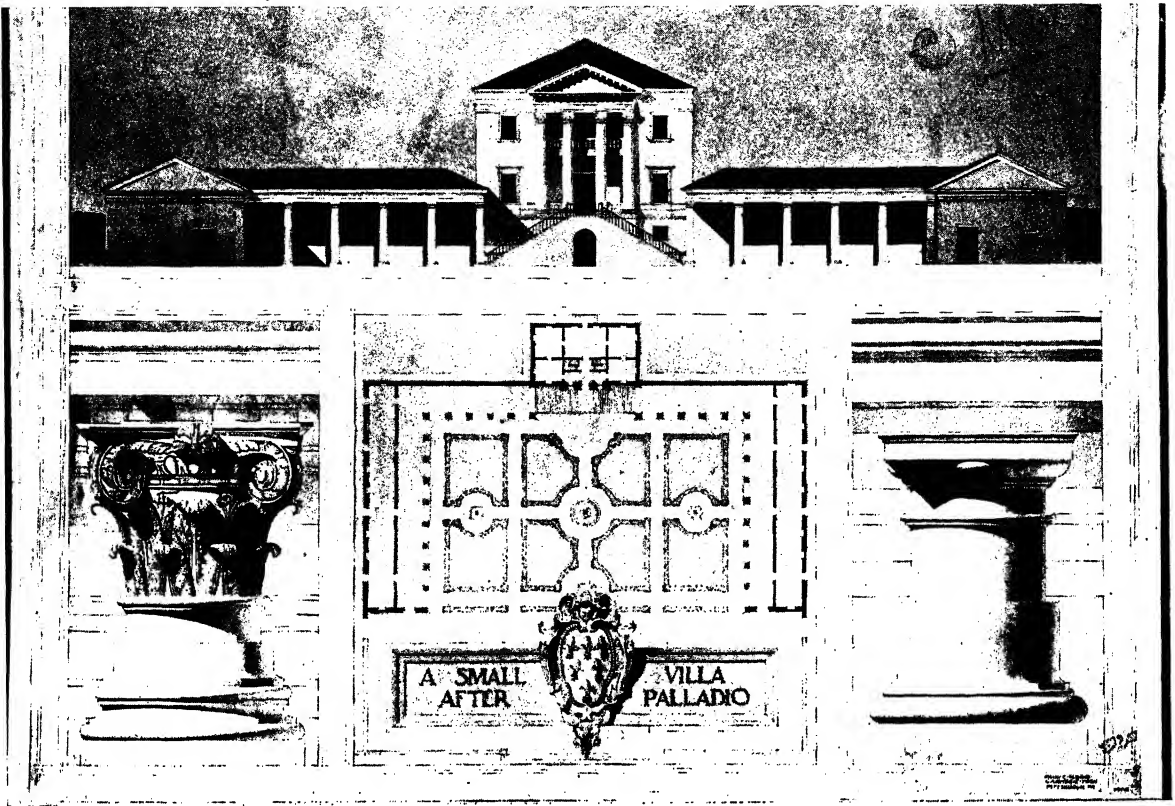


Archaeology Mention

A SPANISH DOORWAY

J. J. KEEL

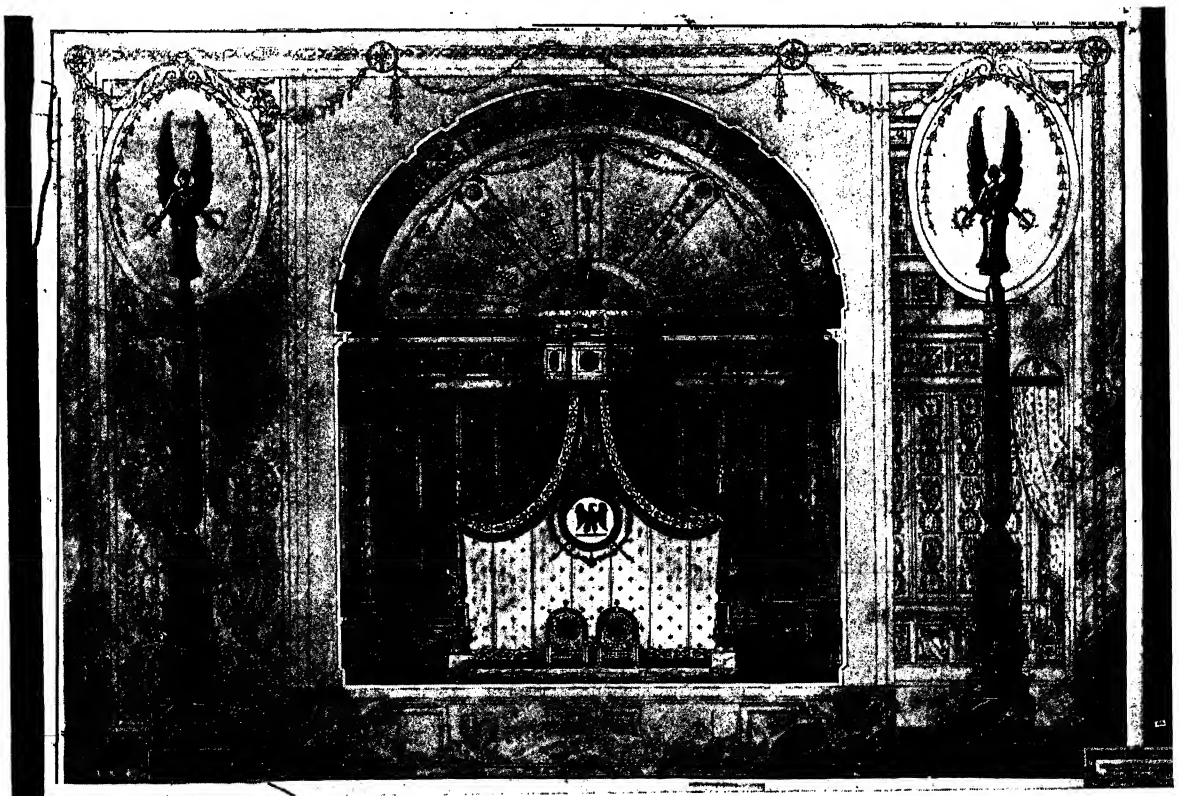
BEAUX ARTS COMPETITIONS



Archaeology Third Medal

A SMALL VILLA AFTER THE STYLE OF PALLADIO

P. C. REED

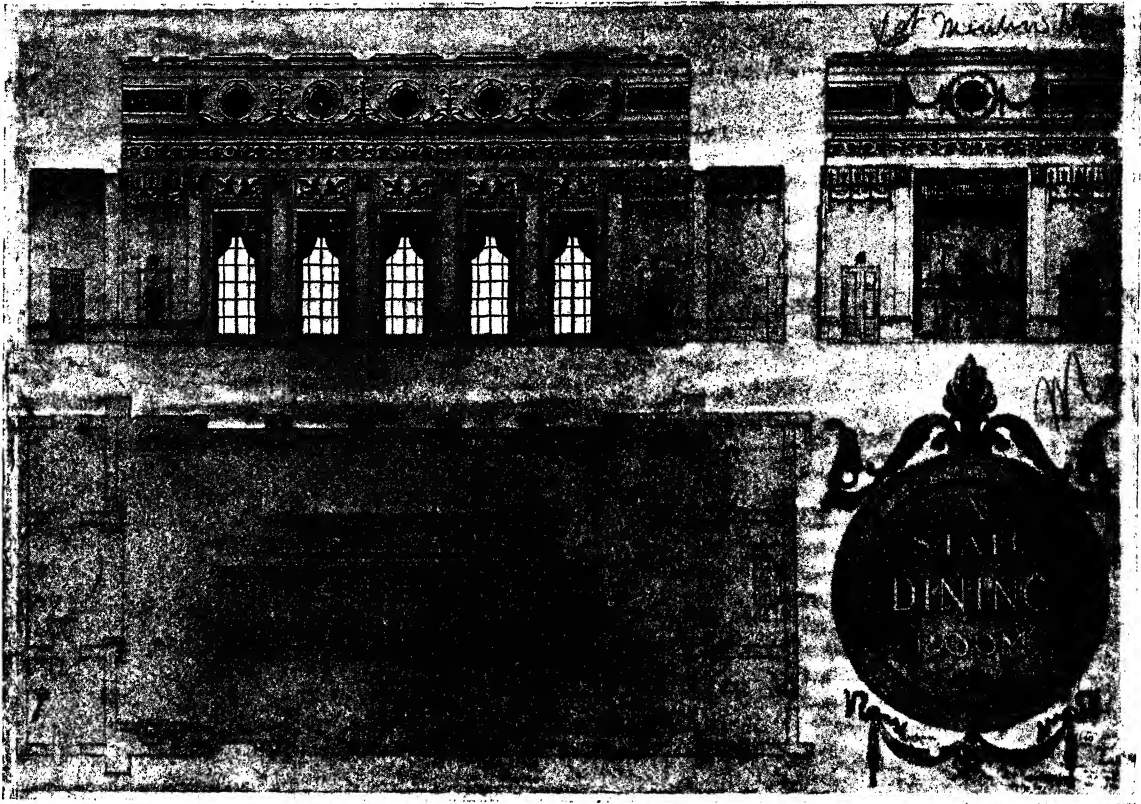


Archaeology Third Medal

AN EMPIRE THRONE ROOM

A. TAORMINIA

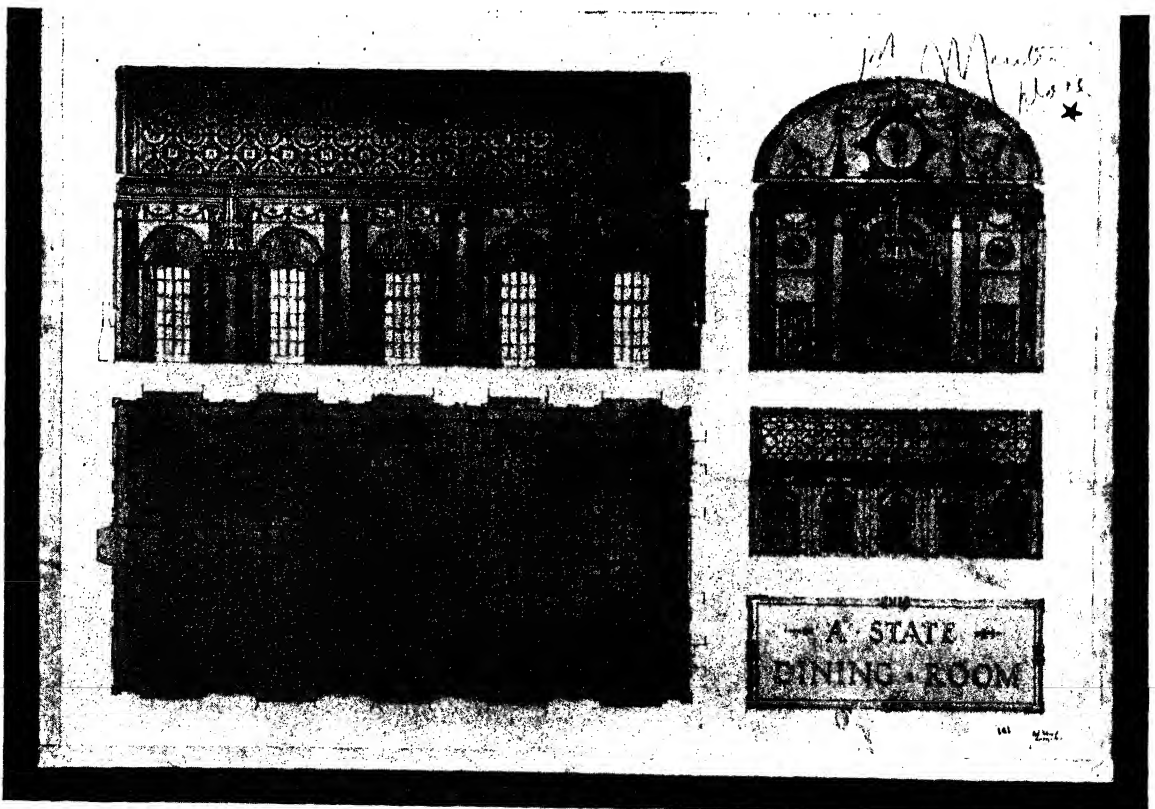
BEAUX ARTS COMPETITIONS



First Mention Placed

A STATE DINING ROOM

W. A. CHESTERMAN

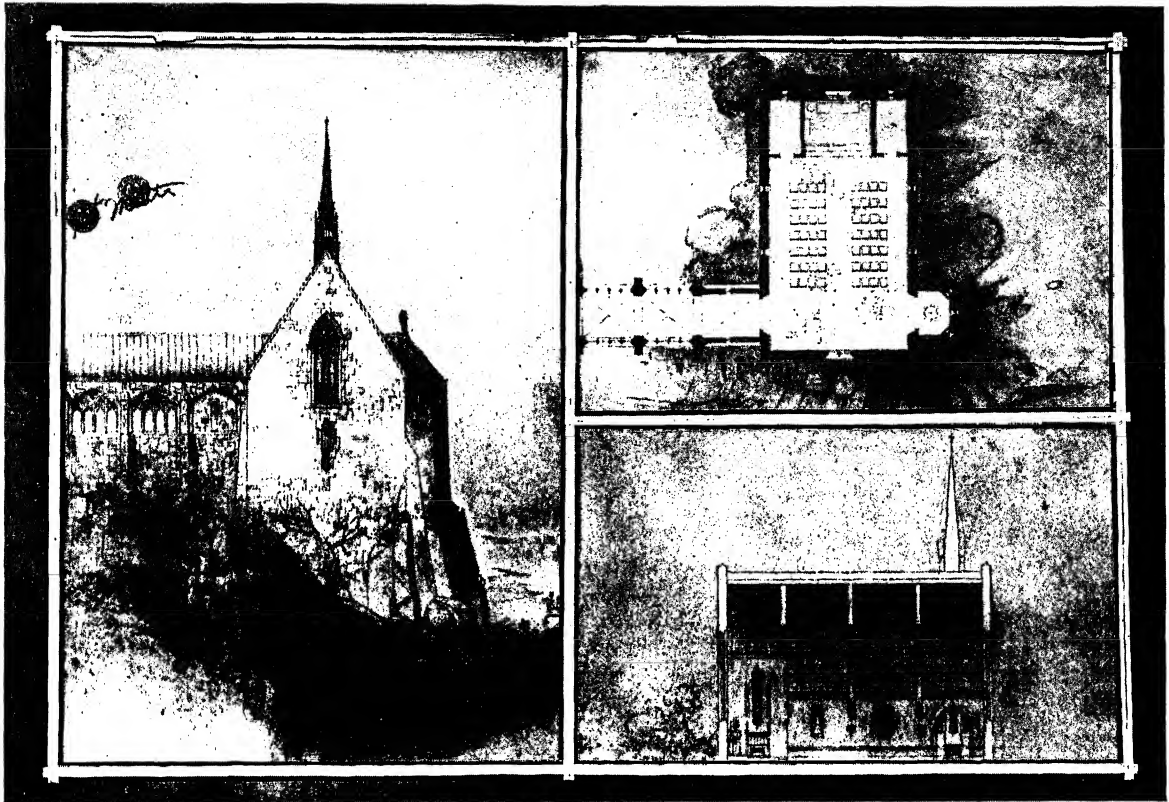


First Mention Placed

A STATE DINING ROOM

PAUL HOHENST

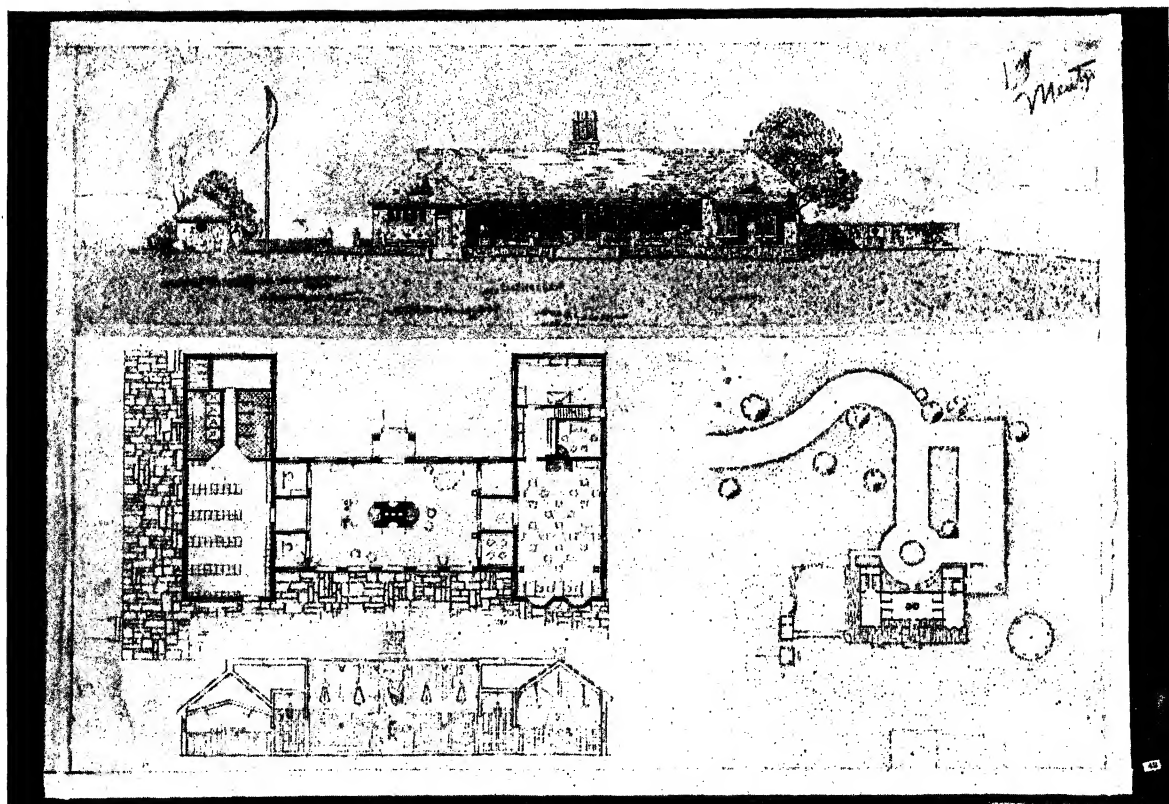
BEAUX ARTS COMPETITIONS



First Mention

A PRIVATE CHAPEL

C. B. MARKS

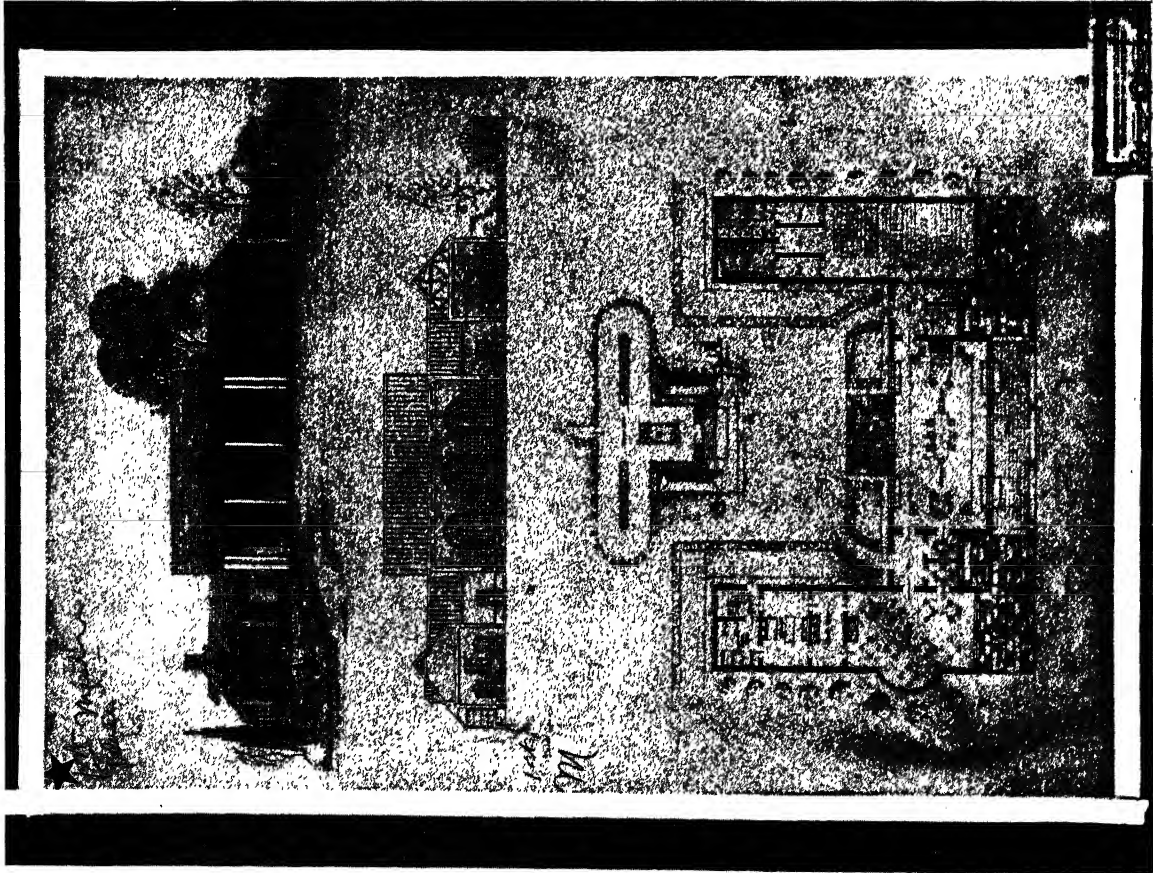


First Mention

A GOLF CLUB

LOUISE BARTON

BEAUX ARTS COMPETITIONS



First Mention Placed

A GOLF CLUB

W. Z. BANE

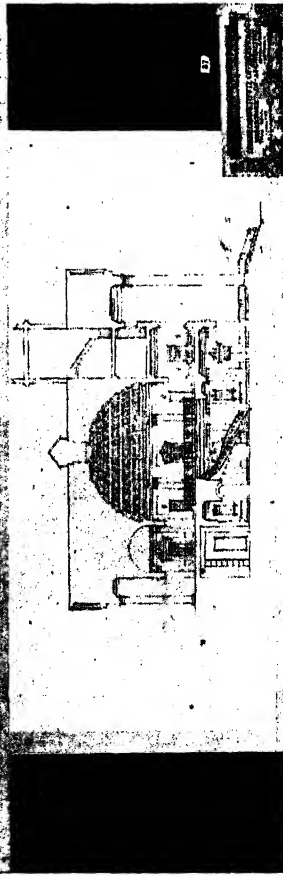
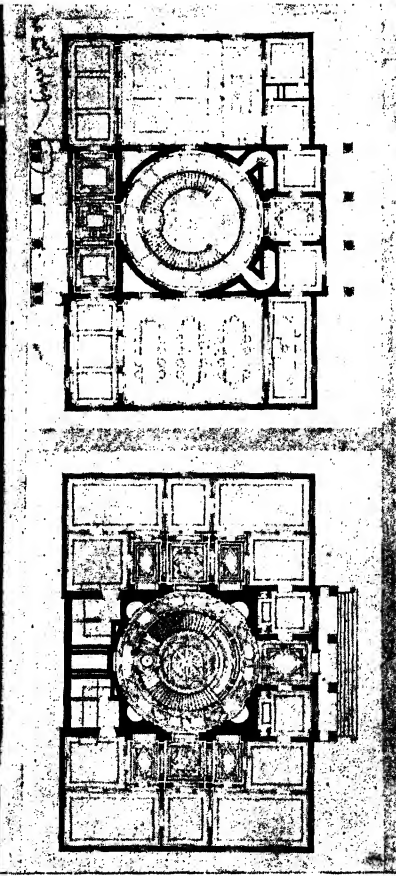
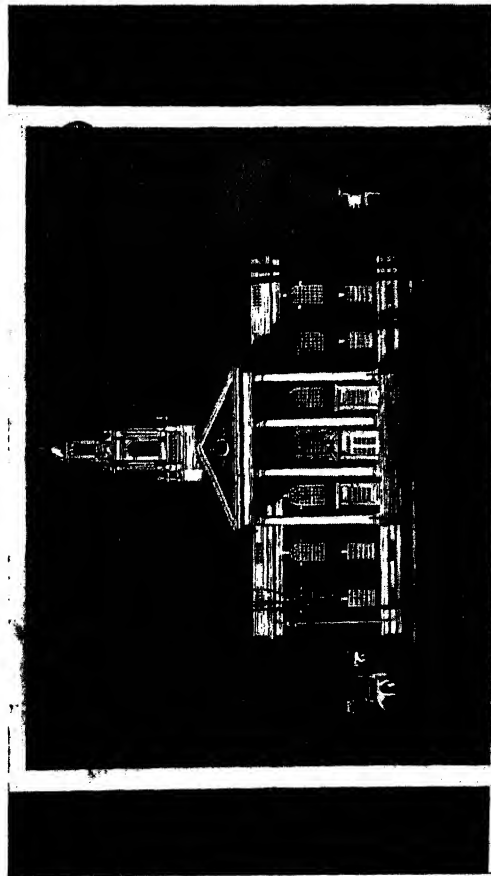


First Mention Placed

A SCULPTOR'S STUDIO

F. H. FLOYD

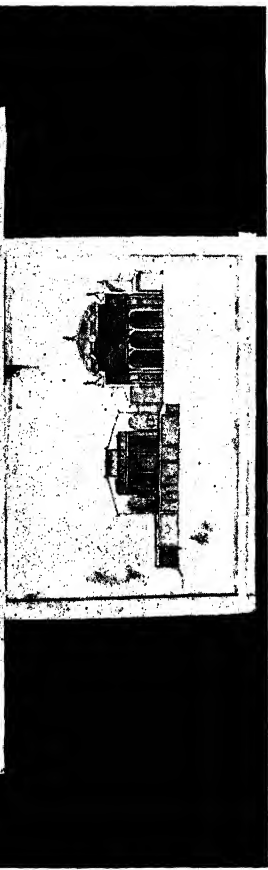
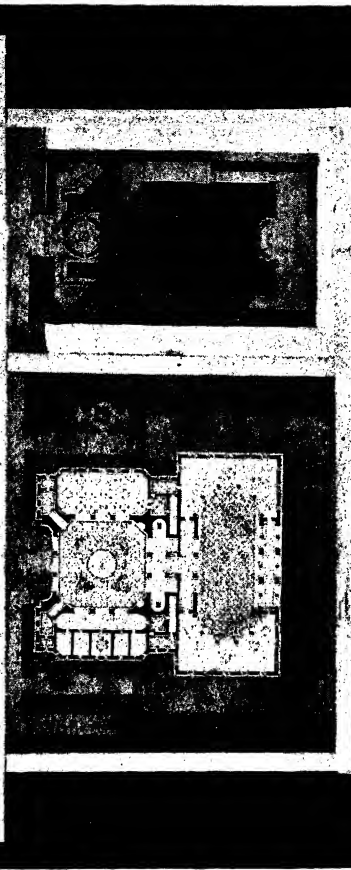
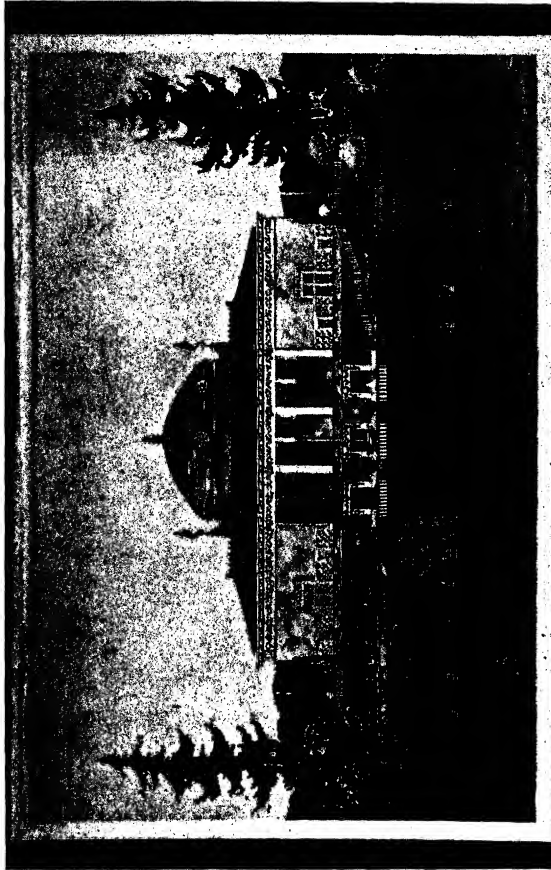
BEAUX ARTS COMPETITIONS



First Mention Placed

A TOWN HALL

W. A. STAPLES

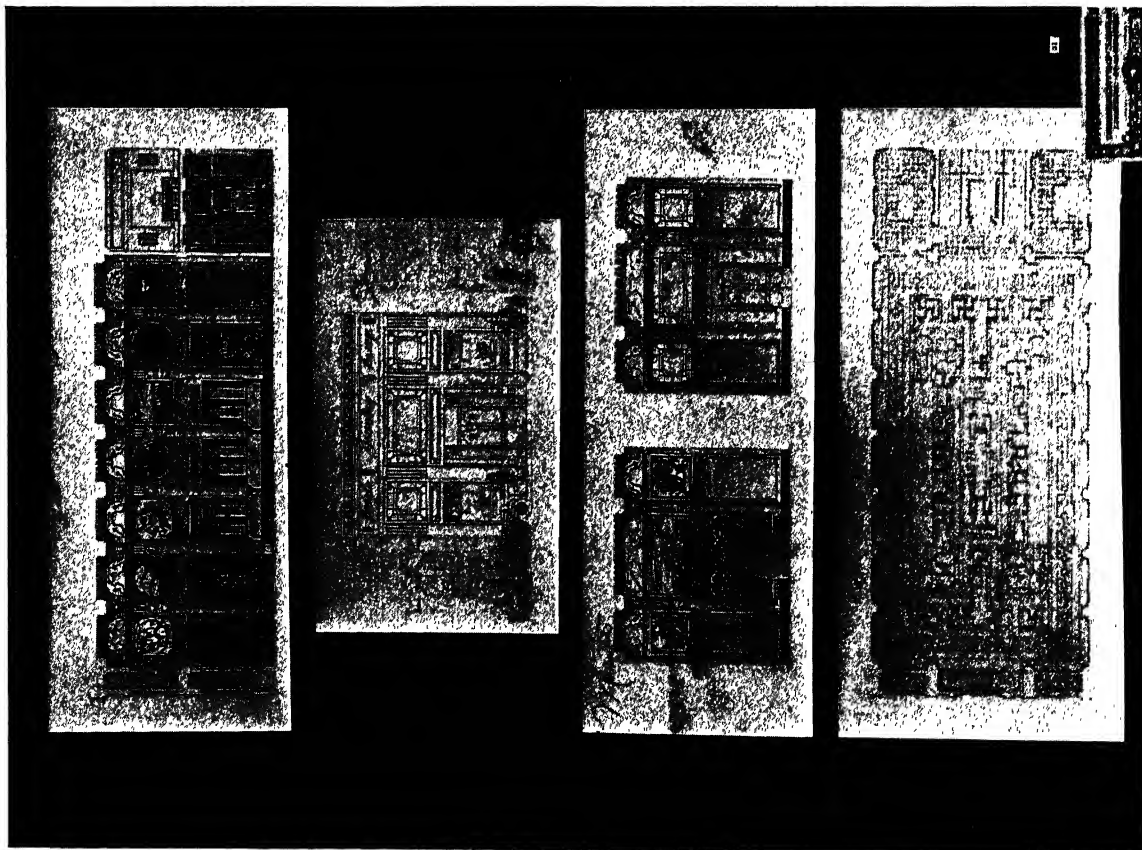


First Mention

A CASINO

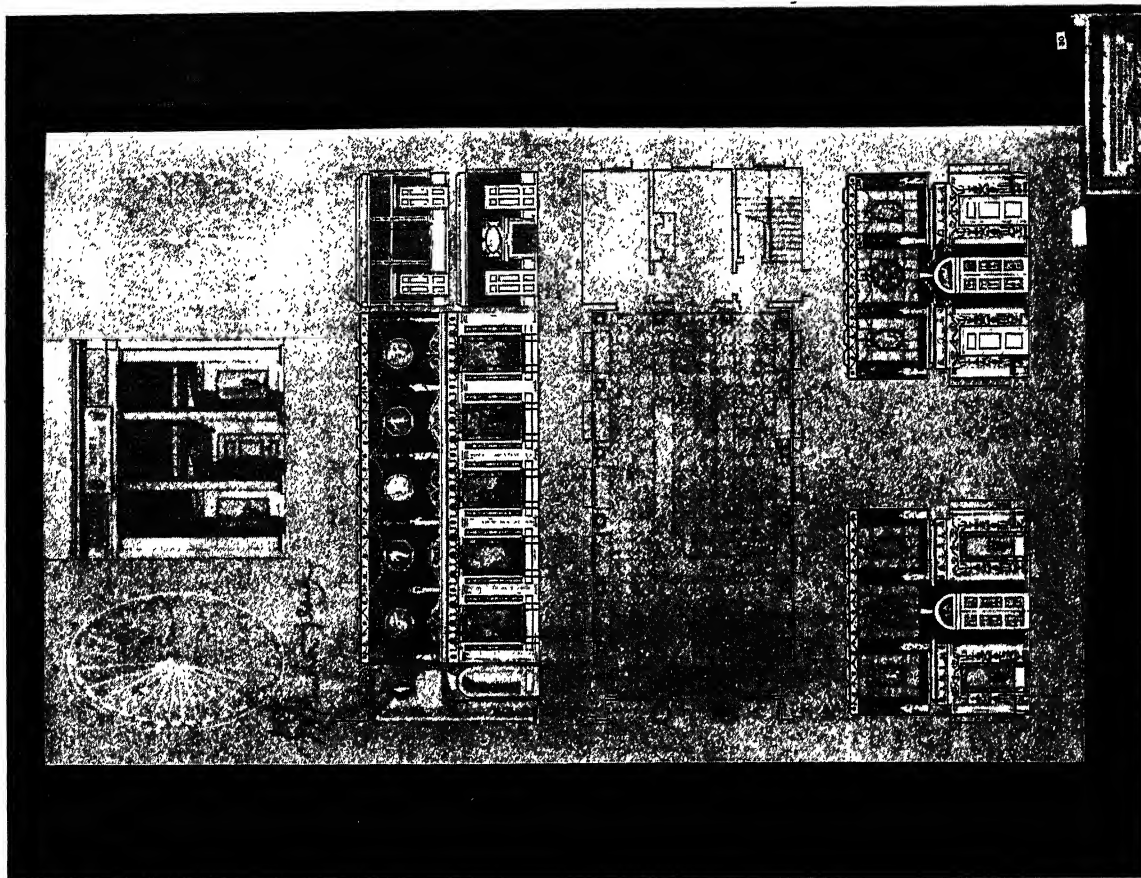
J. W. FRITZ

BEAUX ARTS COMPETITIONS



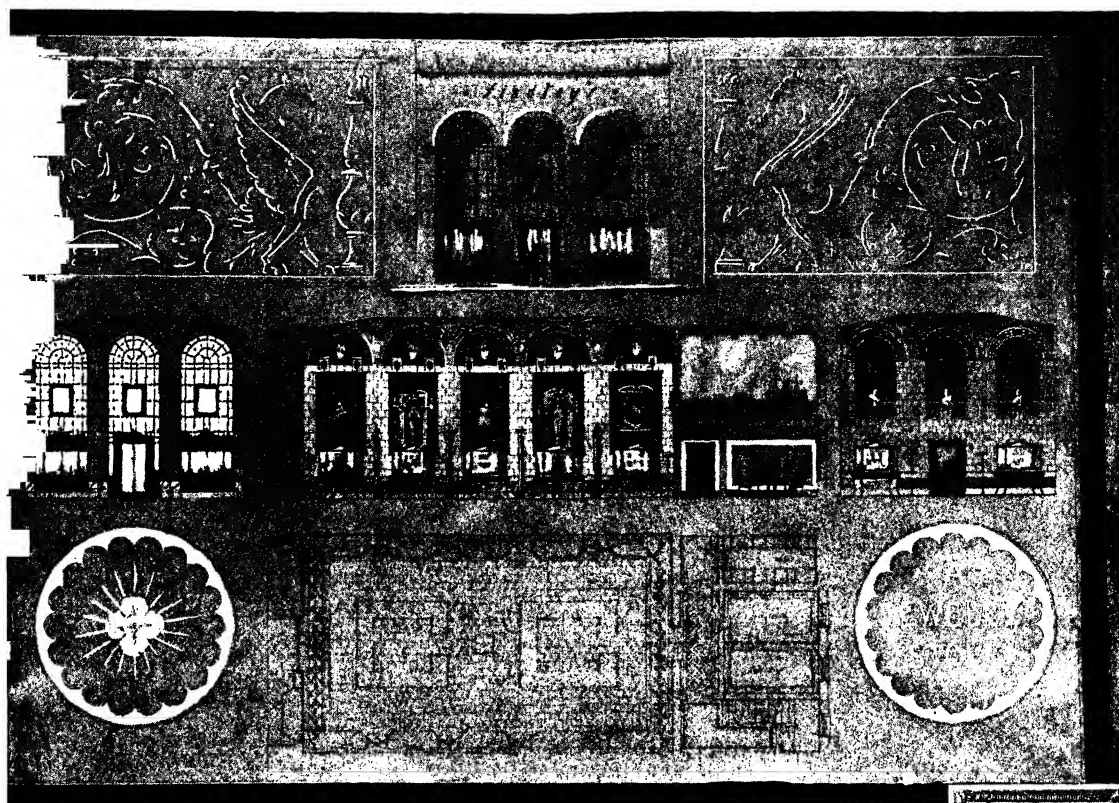
First Mention

W. C. PYLE
A JEWELRY STORE



D. D. McGERVEY

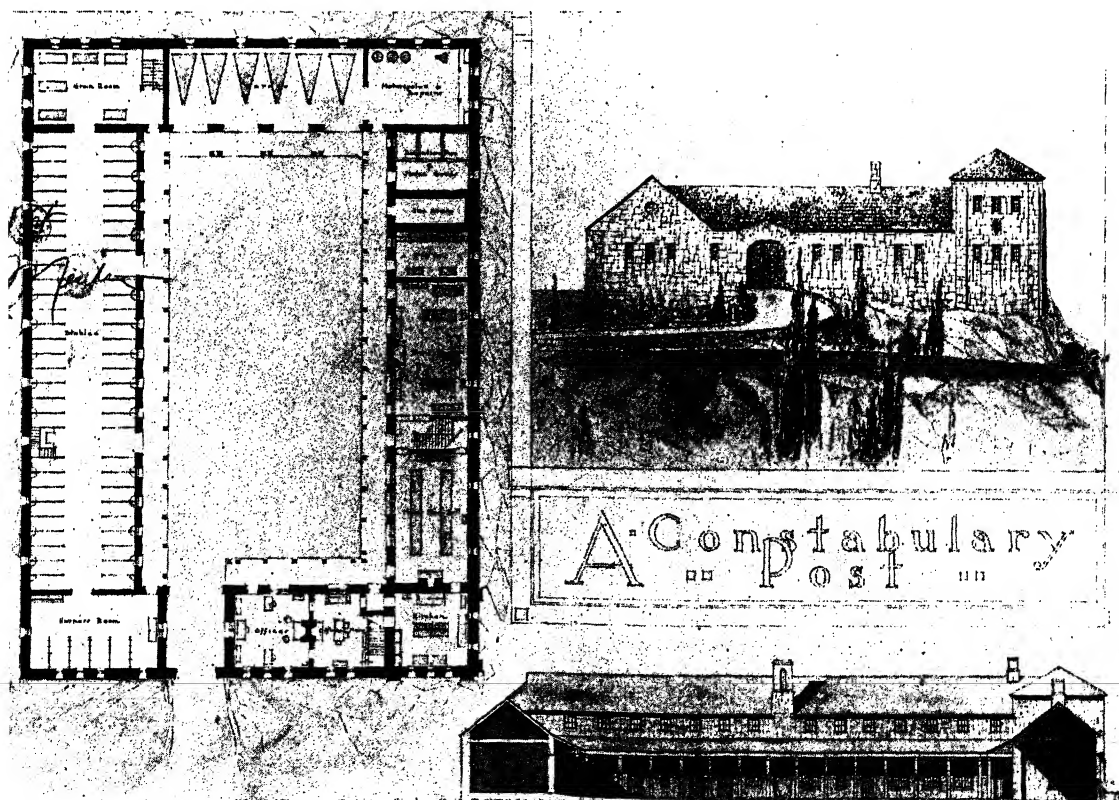
BEAUX ARTS COMPETITIONS



Mention Placed

A JEWELRY STORE

A. TAORMINA



Mention

A CONSTABULARY POST

F. N. RENNISON

BEAUX ARTS COMPETITIONS



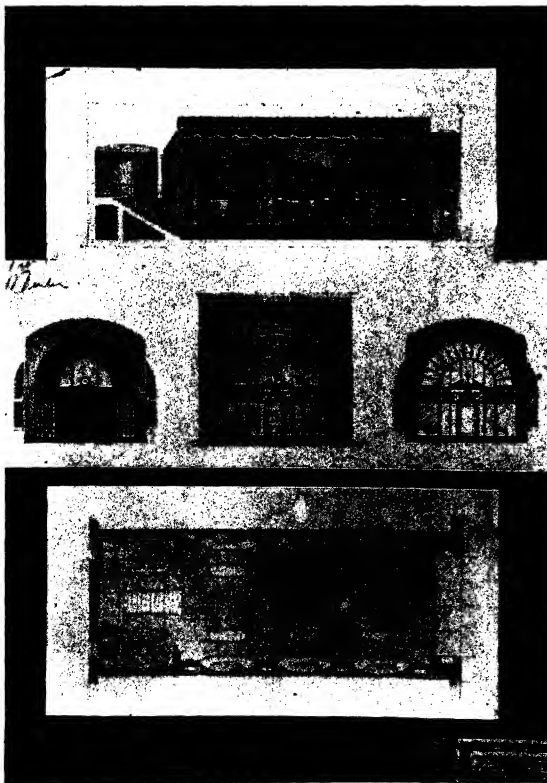
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J. N. FRANKLIN



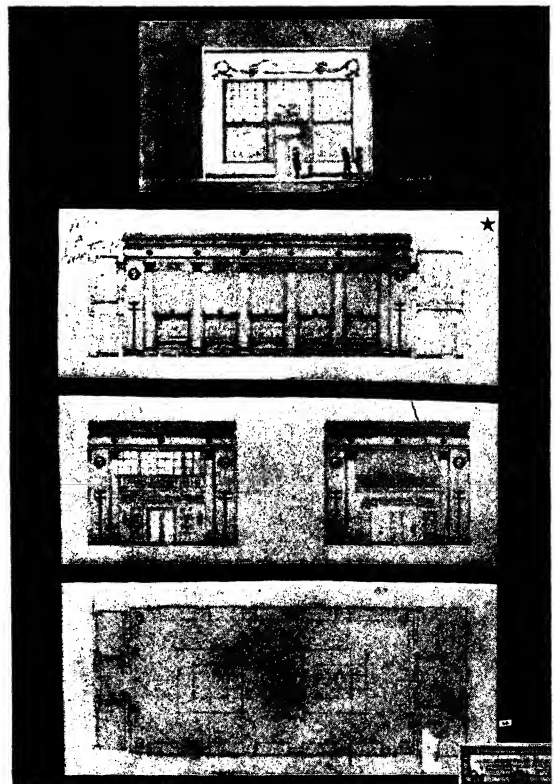
First Mention

C. A. LAKE



First Mention

PAUL HONORST



First Mention Placed

H. A. PAGE

A JEWELRY STORE

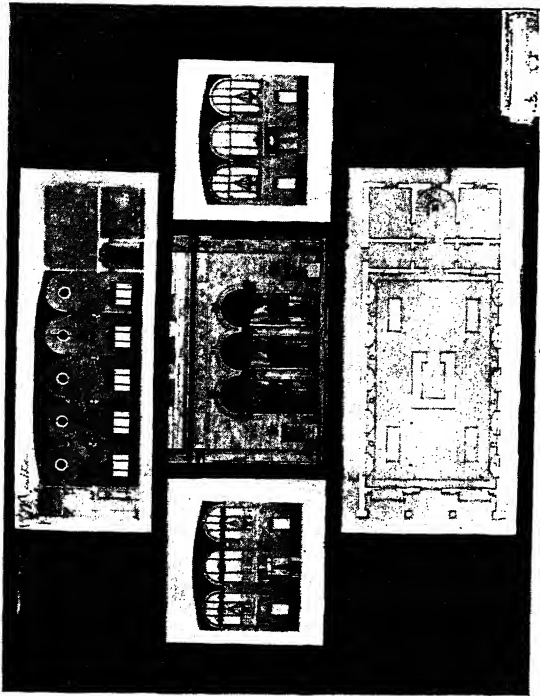
BEAUX ARTS COMPETITIONS



First Mention

A CONSTABULARY POST

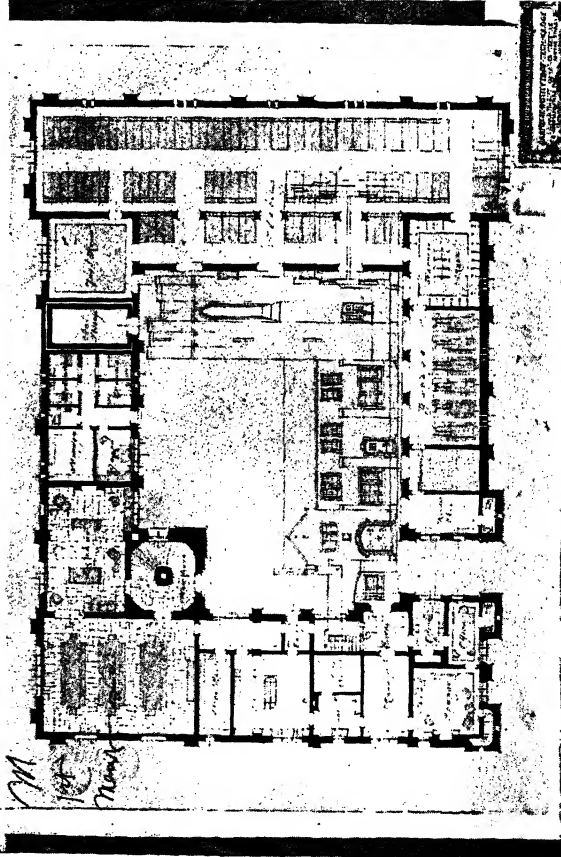
W. A. STAPLES



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A JEWELRY STORE

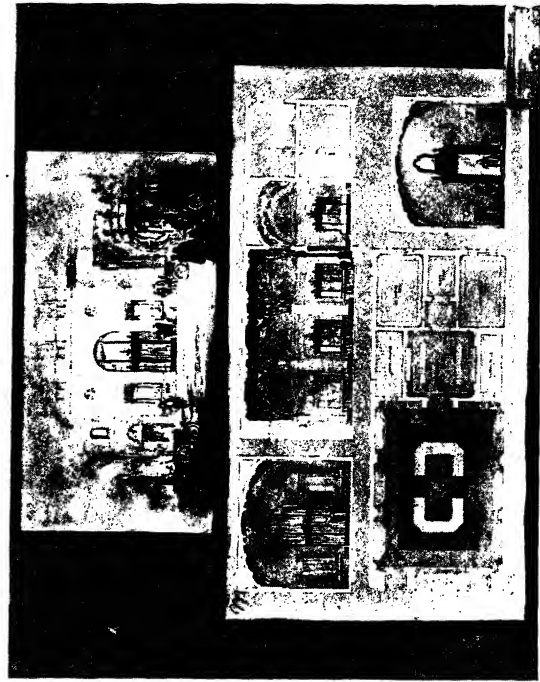
H. C. KREMLE



First Mention

A CONSTABULARY POST

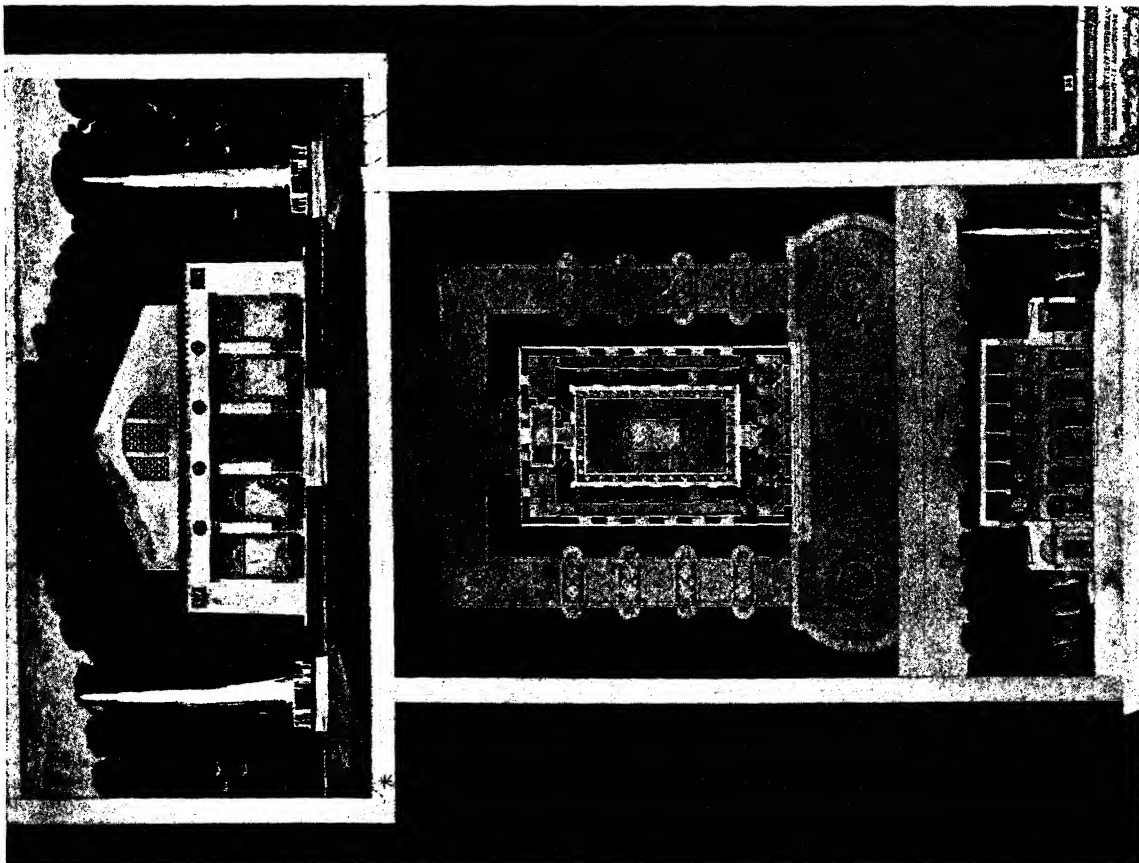
W. A. STAPLES



First Mention Placed

A JEWELRY STORE

W. A. STAPLES

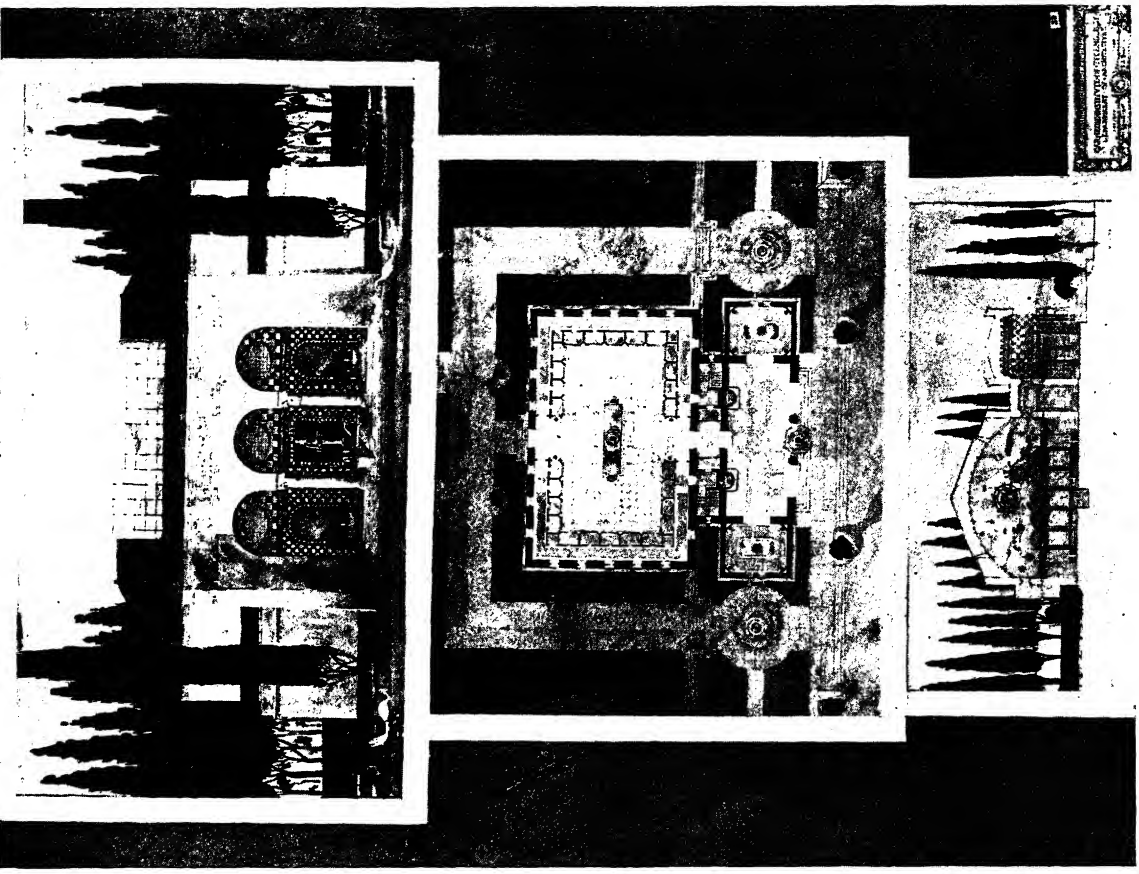


First Mention Placed

A. D. REDD

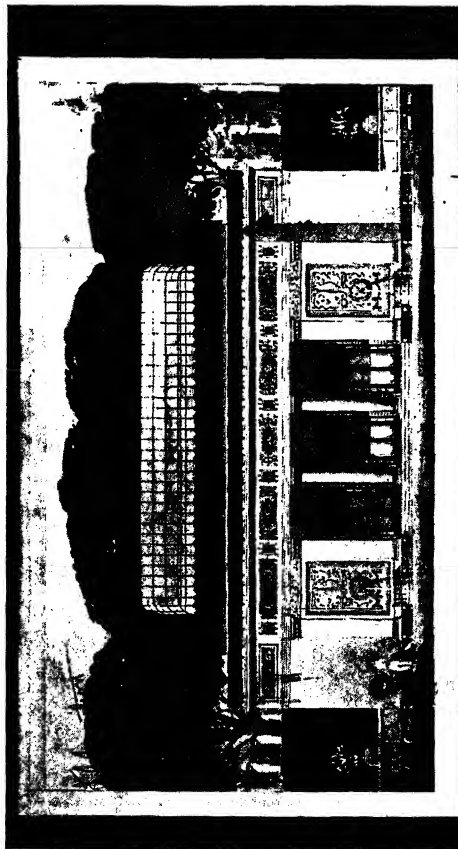
First Mention

AN AQUARIUM



LEONARD BROIDA

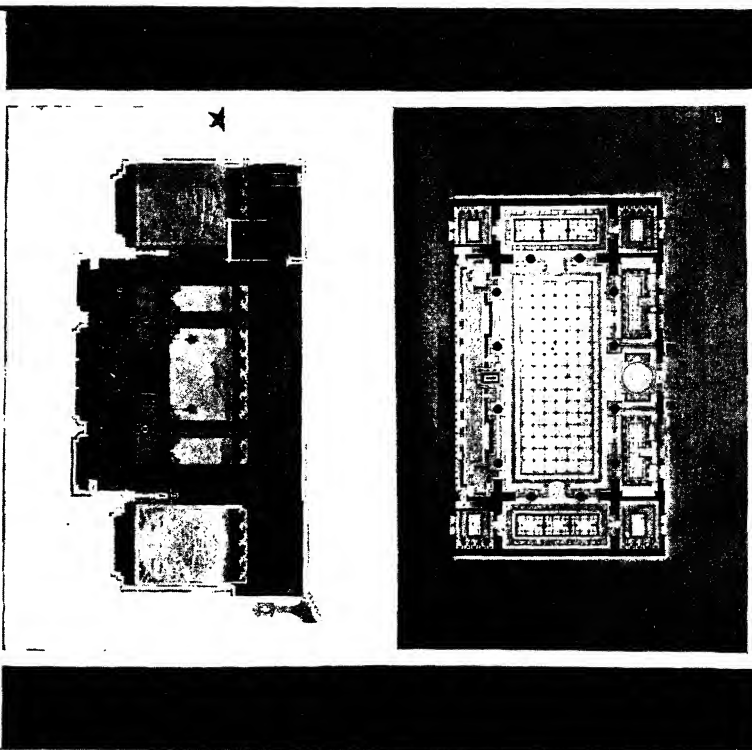
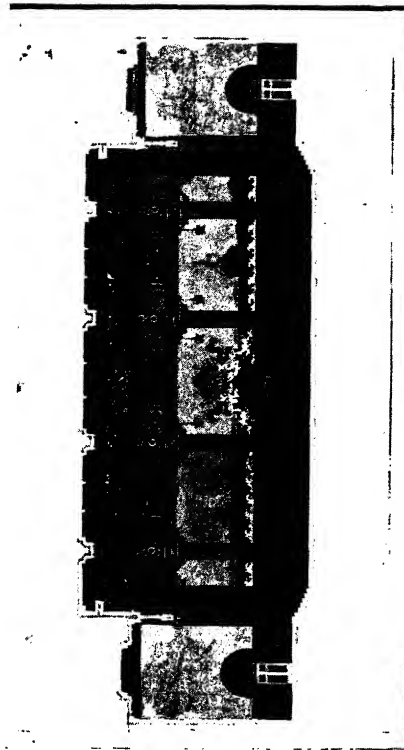
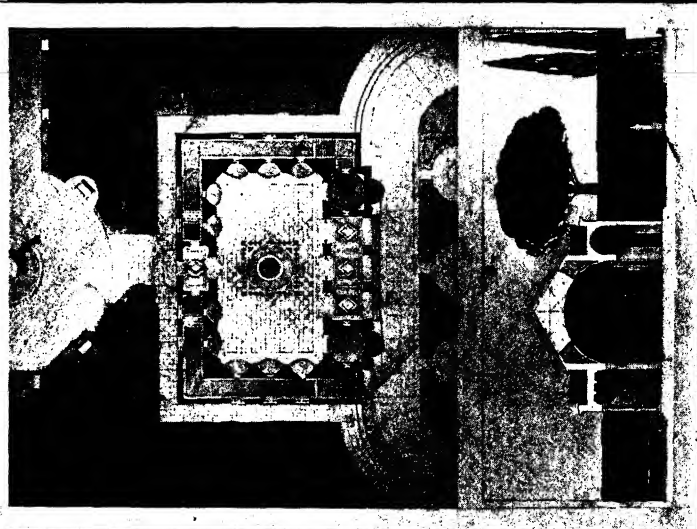
BEAUX ARTS COMPETITIONS



First Mention

AN AQUARIUM

E. M. GEARHART

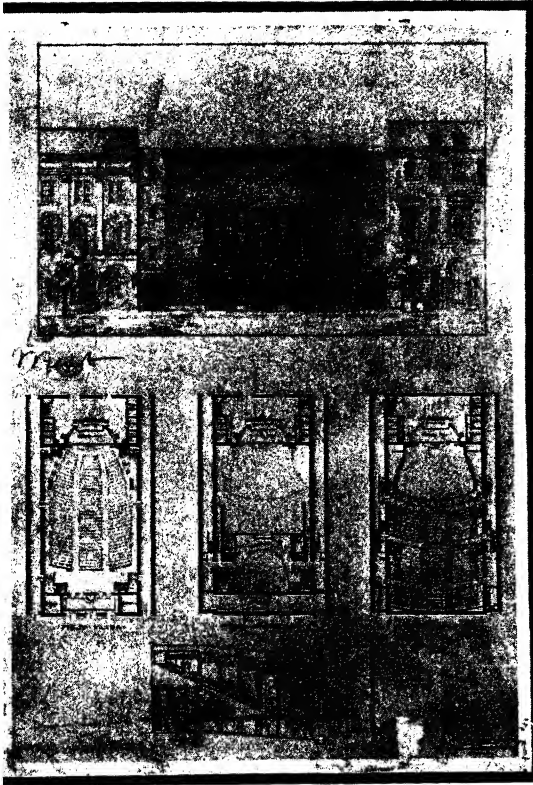


First Mention Placed

A STEAMSHIP OFFICE

C. E. SILLING

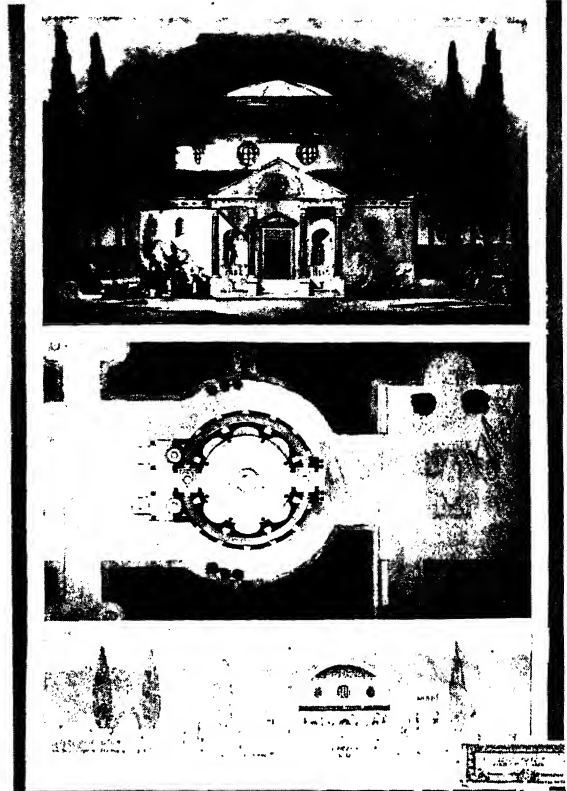
BEAUX ARTS COMPETITIONS



1st Mention

JAMES W. MINICK

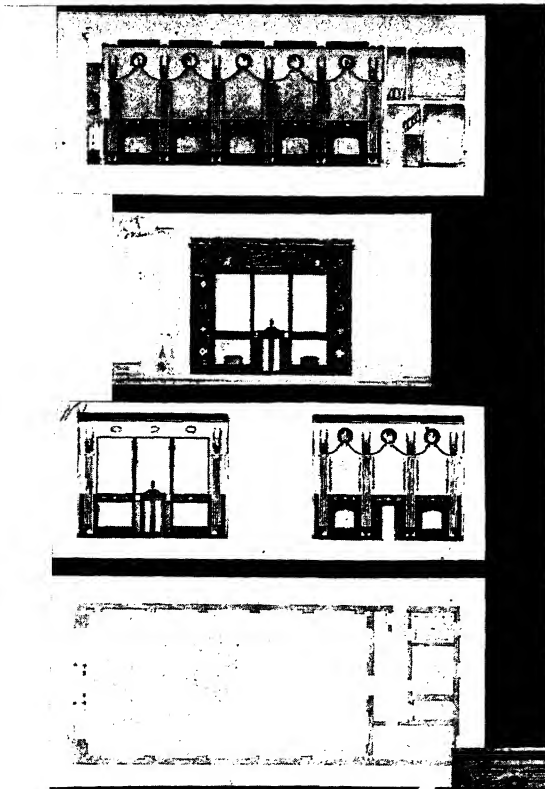
A MOTION PICTURE THEATRE



First Mention

J. B. BLAIR

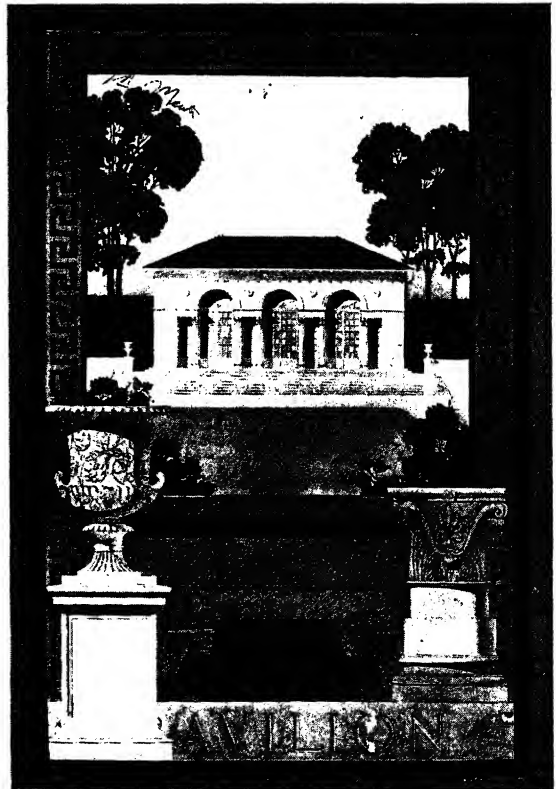
AN AQUARIUM



1st Mention

A JEWELRY STORE

C. P. ZIMMERS

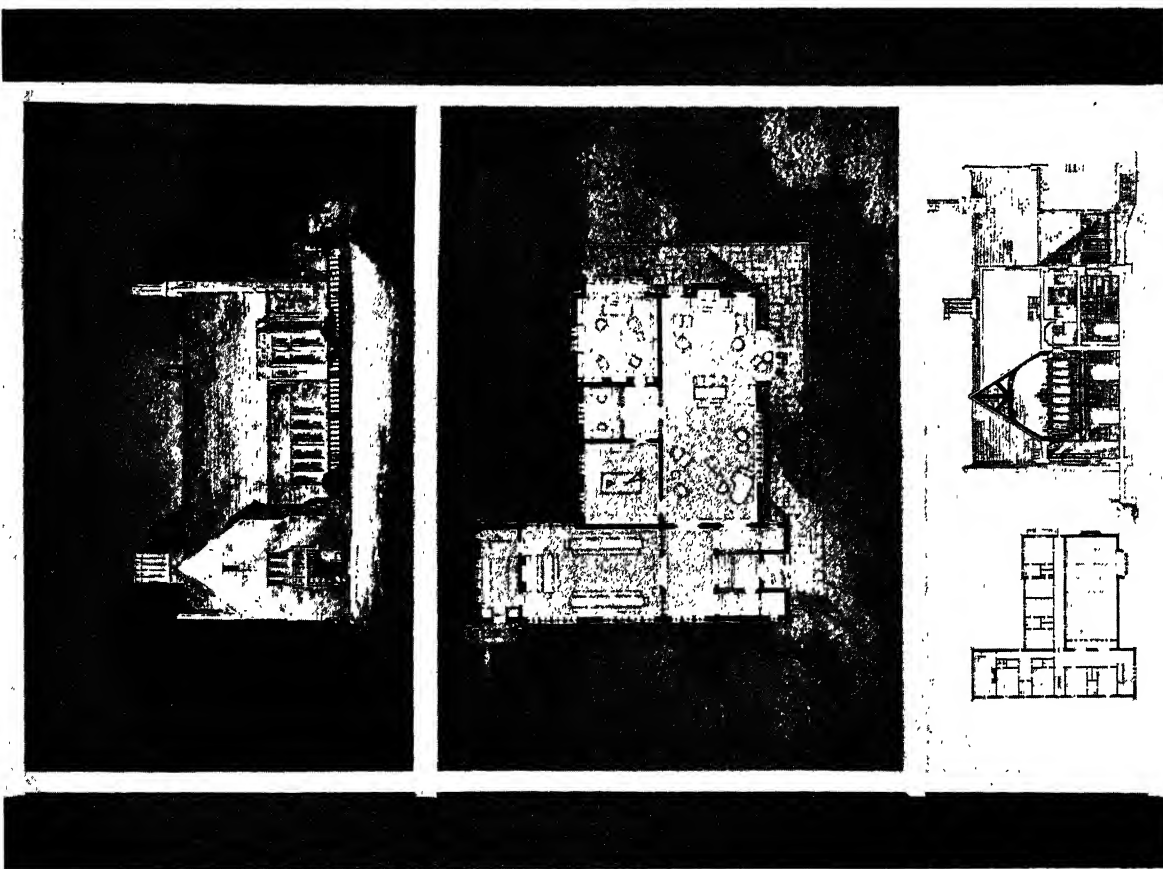


First Mention

A PAVILION

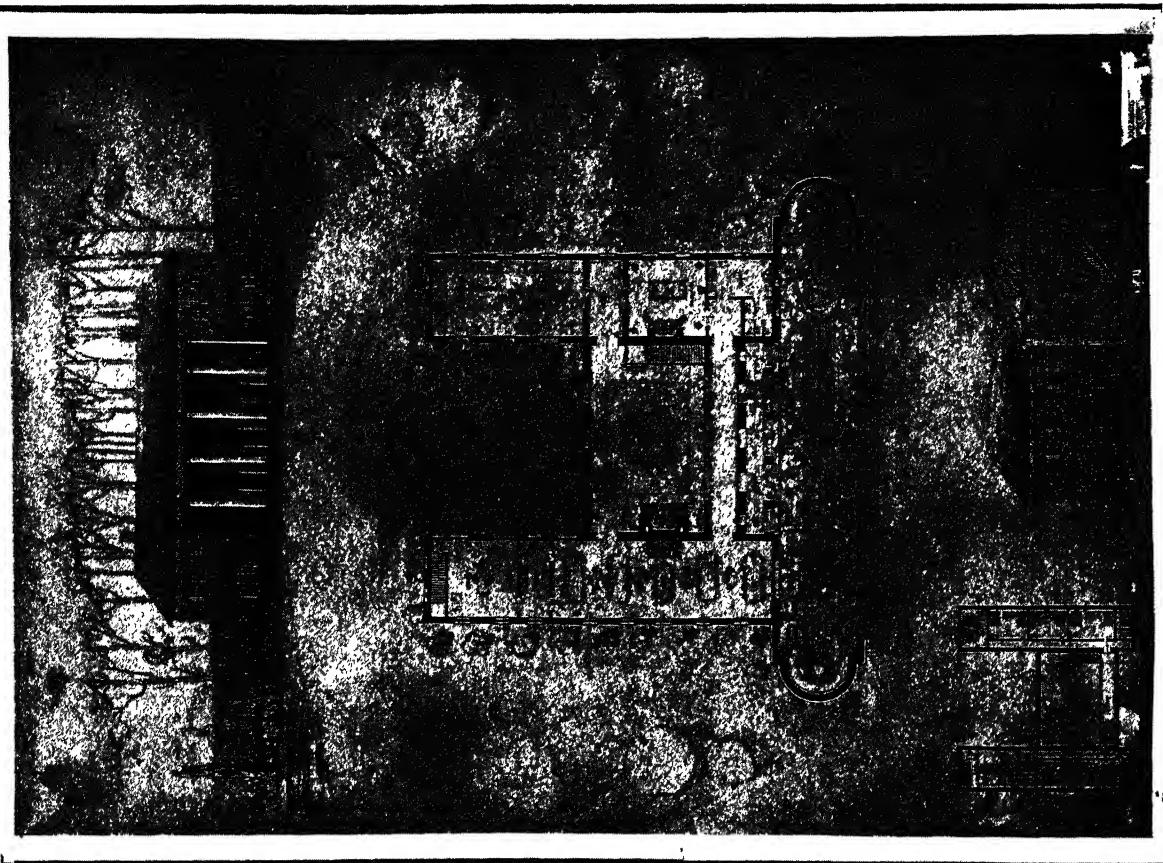
W. S. FORSYTH

BEAUX ARTS COMPETITIONS



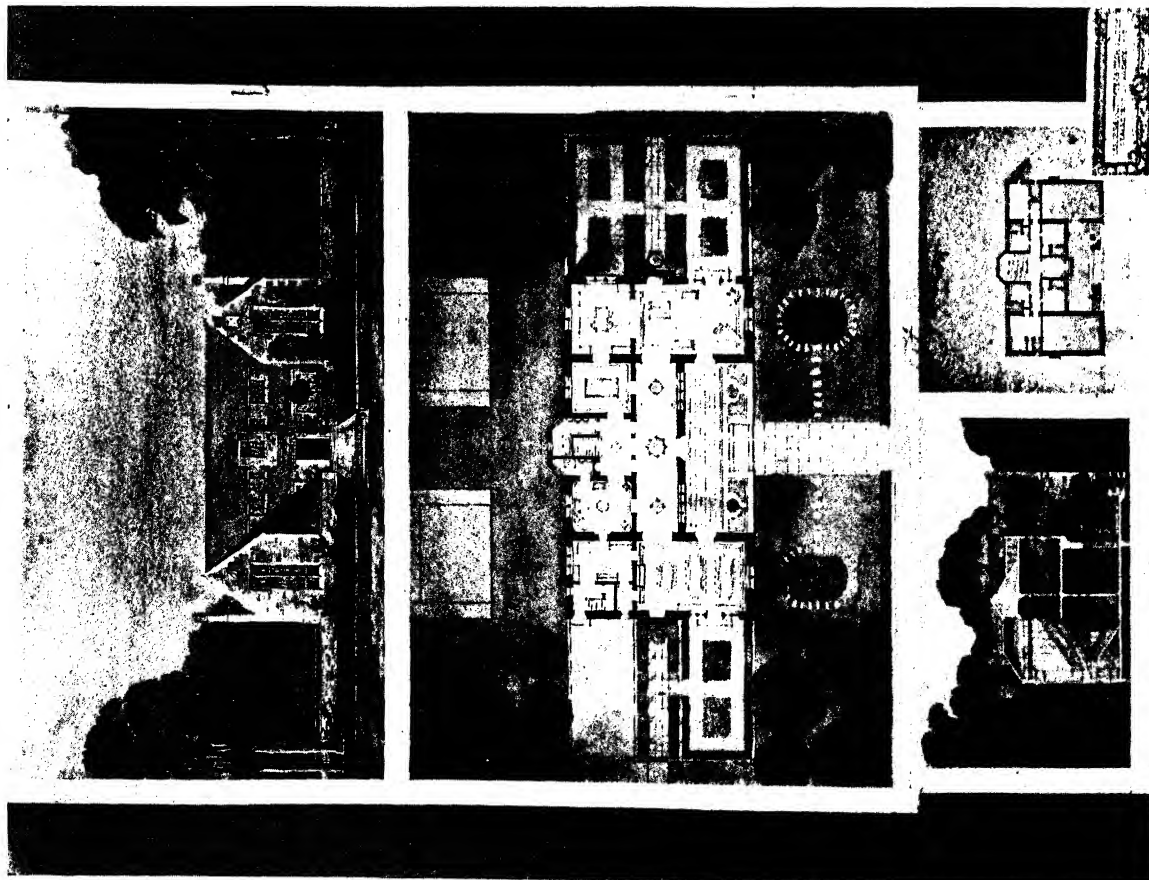
First Mention Placed

B. G. MARTIN First Mention
A COLLEGE CLUB



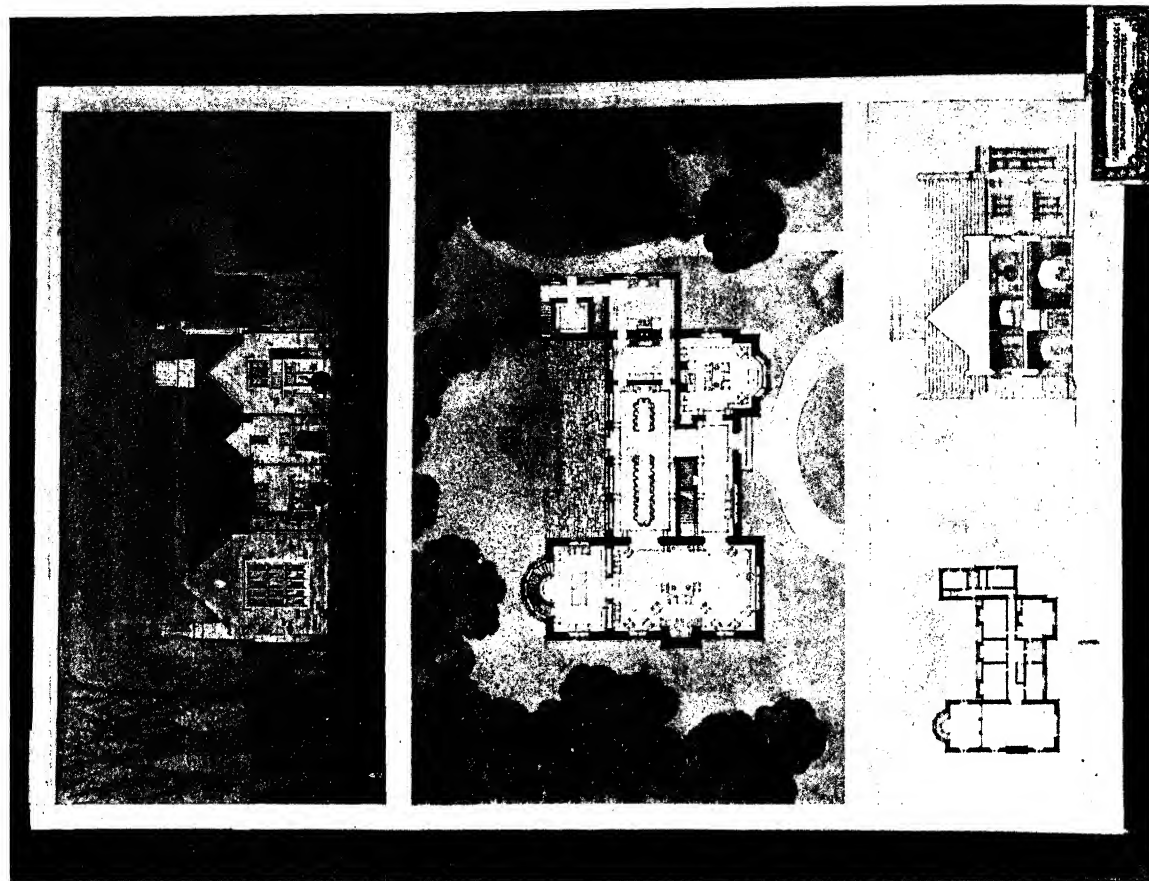
W. Z. BANE

BEAUX ARTS COMPETITIONS



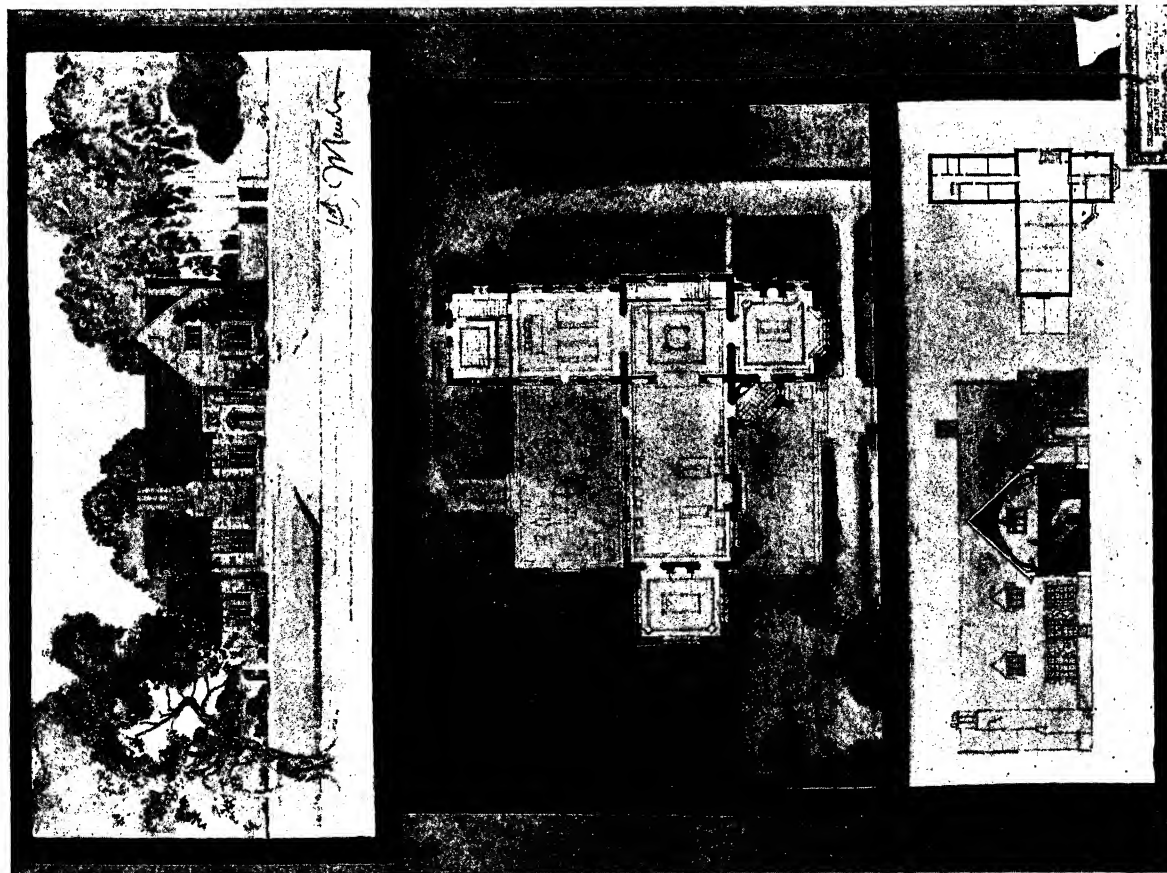
First Mention

E. M. GEARHART First Mention
A COLLEGE CLUB



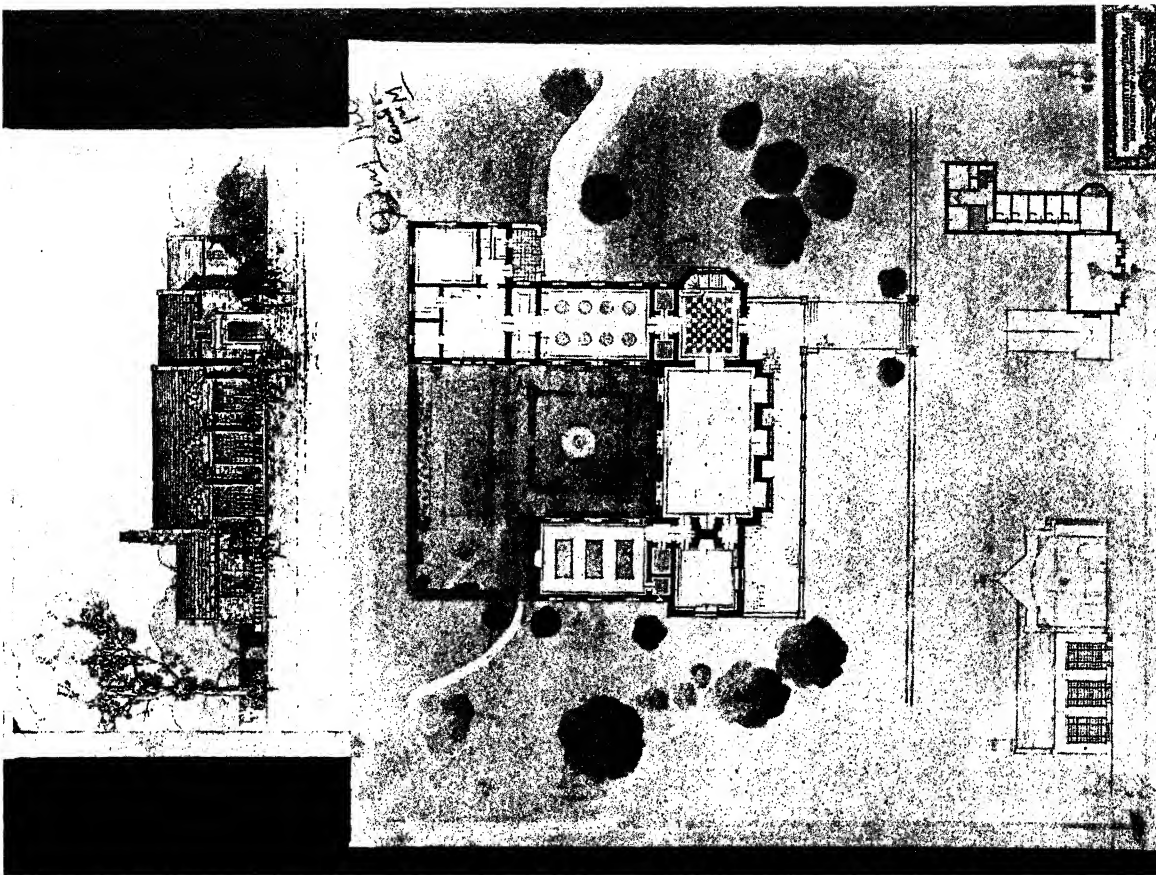
A. D. REID

BEAUX ARTS COMPETITIONS



First Mention

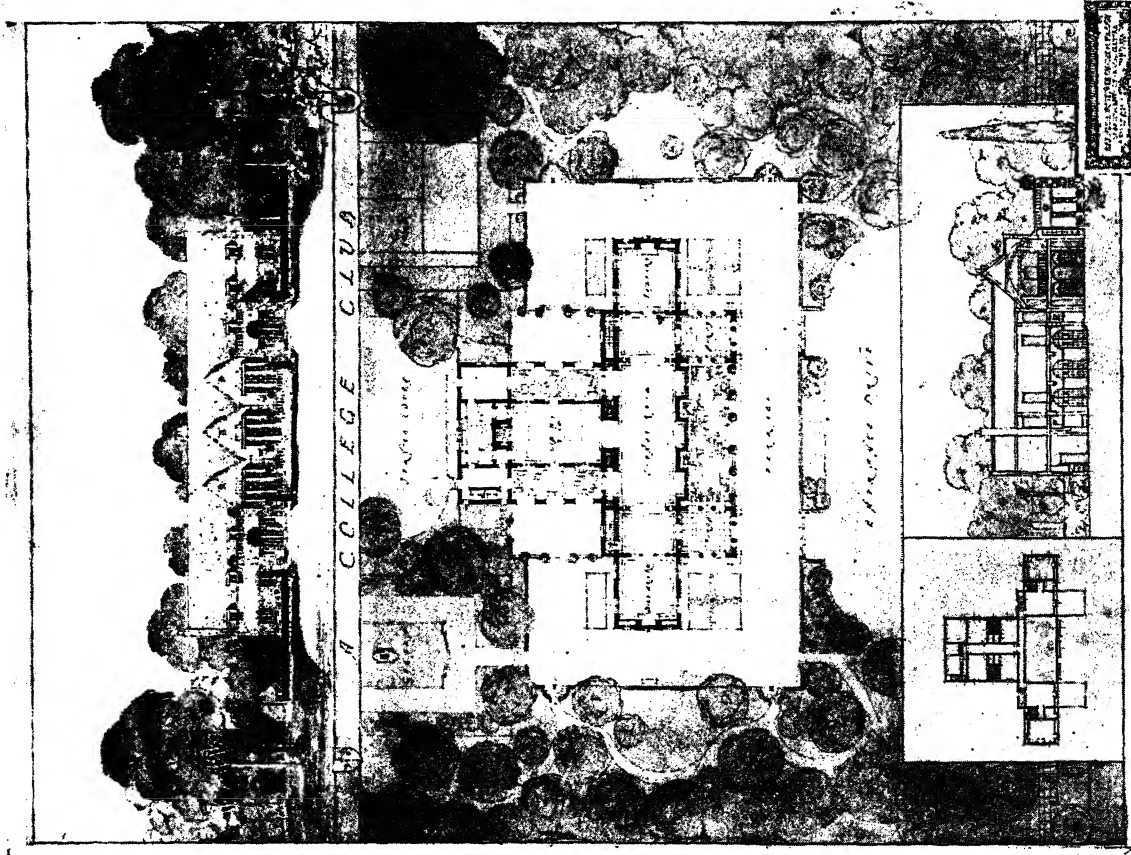
W. C. PYLE
A COLLEGE CLUB



Second Mention
A COLLEGE CLUB

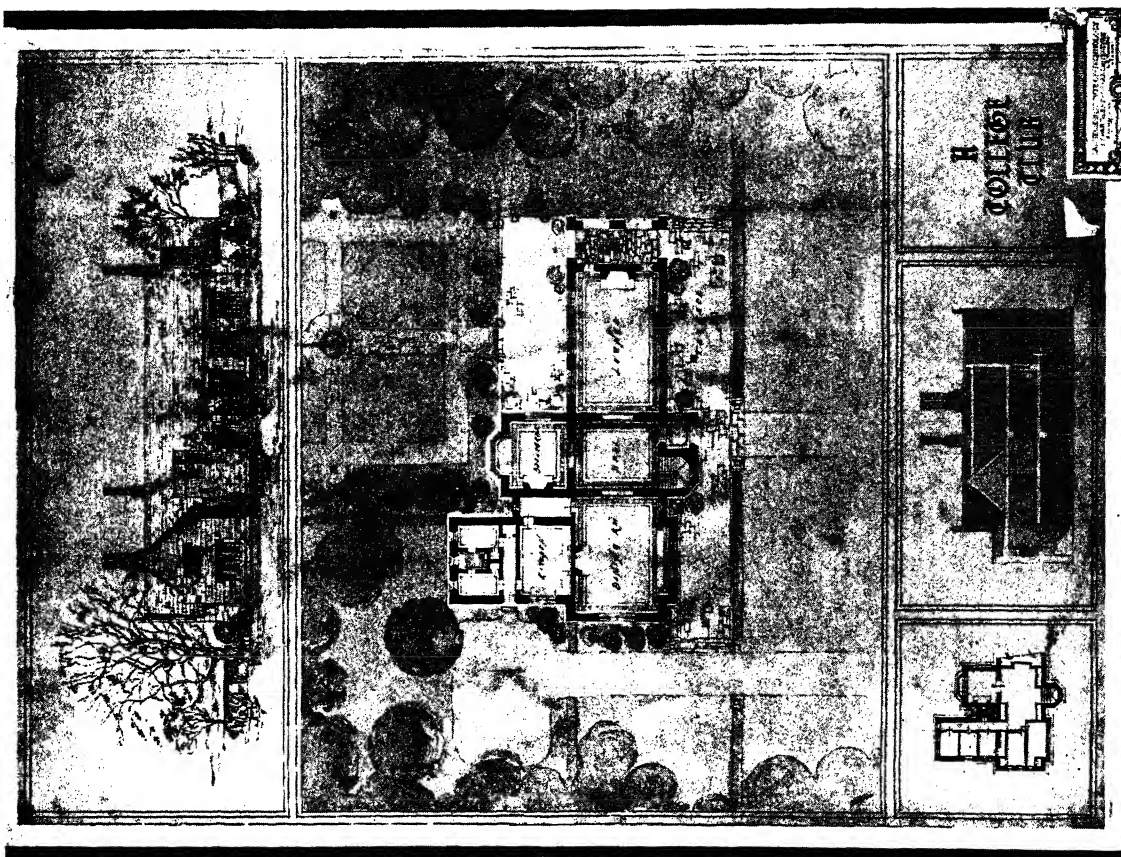
ELIZABETH BURKHARDT

BEAUX ARTS COMPETITIONS



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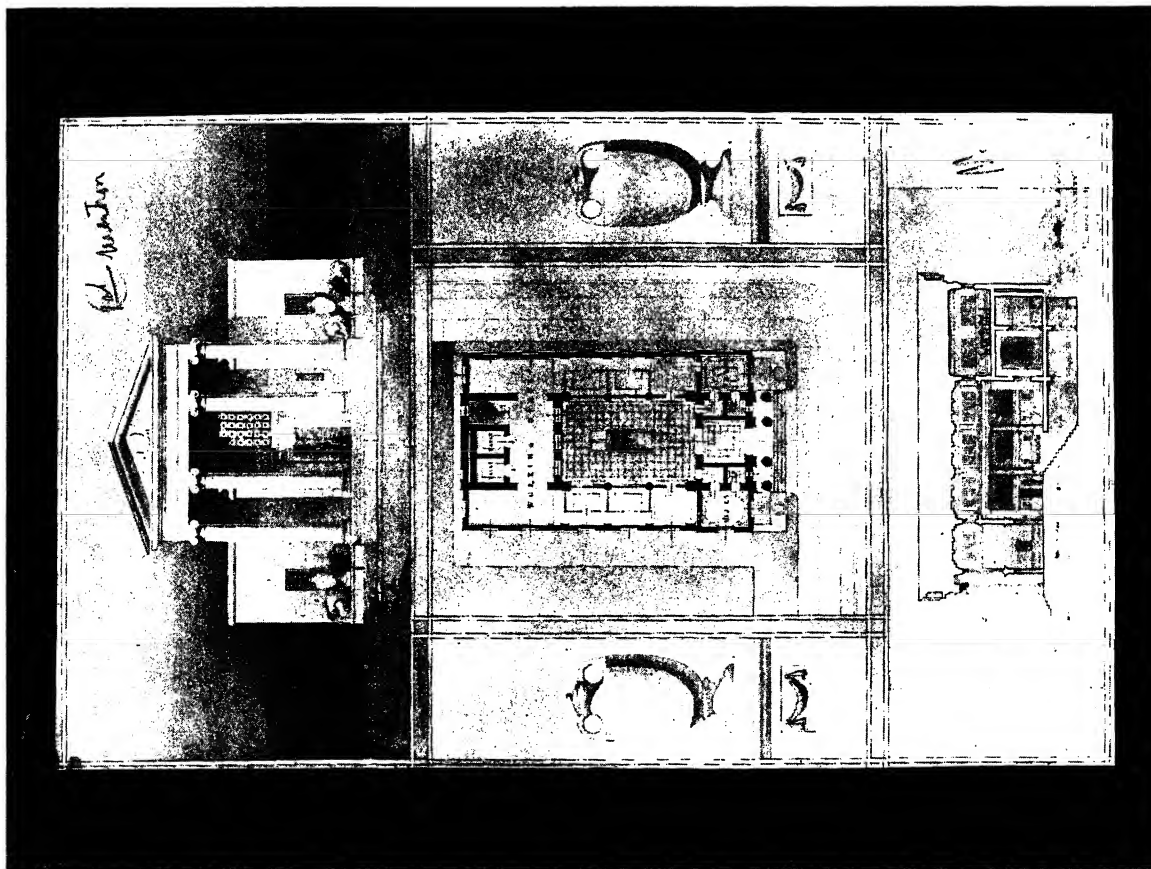
J. F. TAYLOR
A COLLEGE CLUB



First Mention
A COLLEGE CLUB

L. R. TURCOTTE

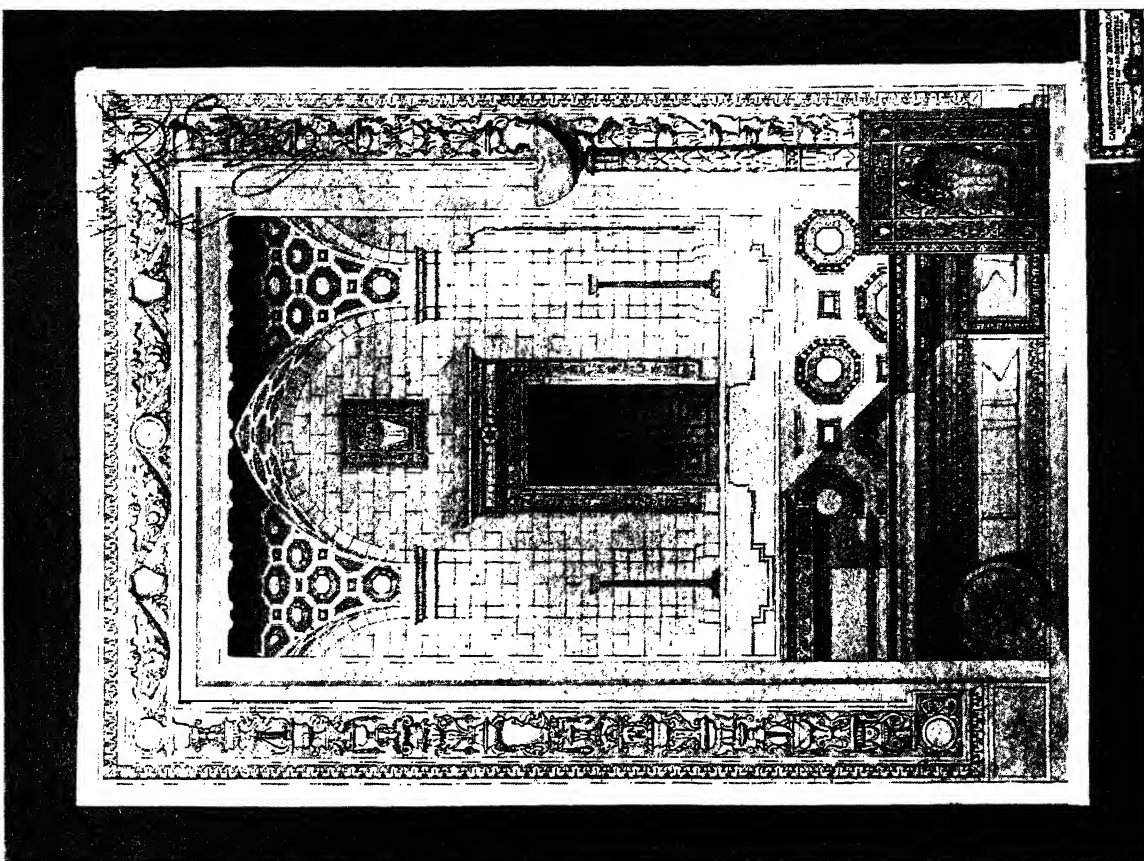
BEAUX ARTS COMPETITIONS



First Mention

A BANK

J. R. REED

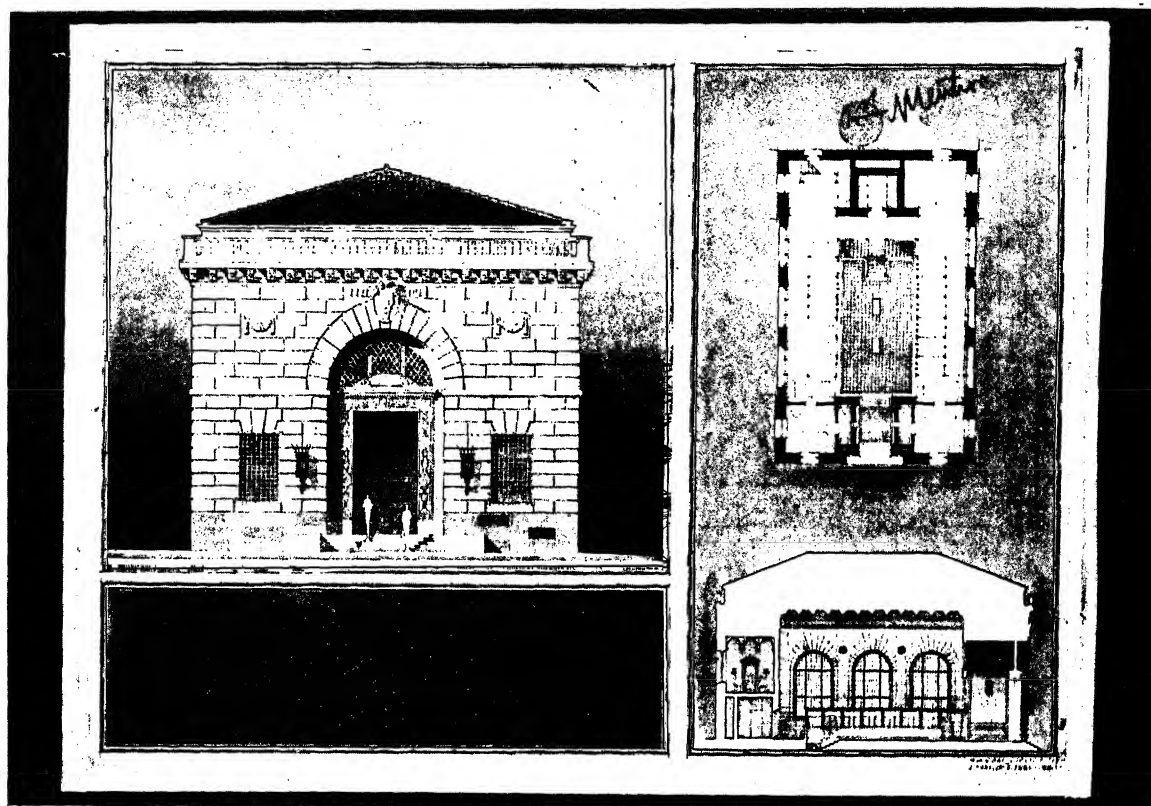


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A DOORWAY TO A MUSEUM

W. A. STAPLES

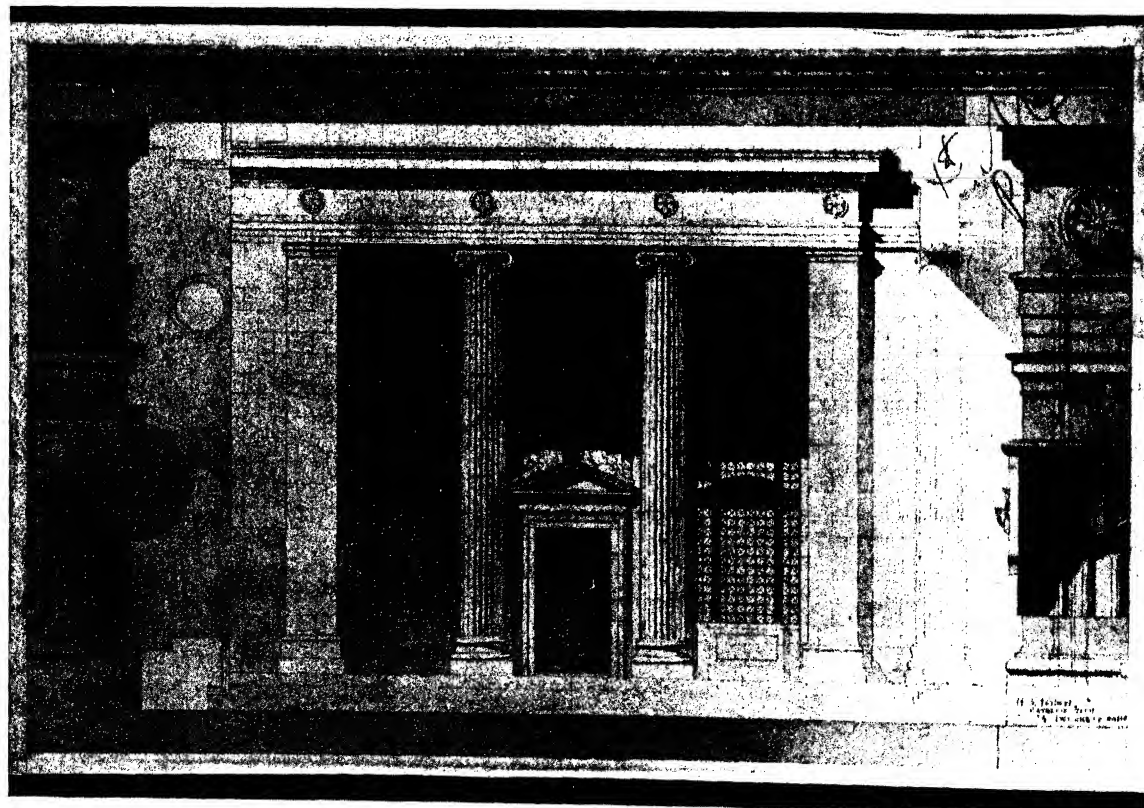
BEAUX ARTS COMPETITIONS



First Mention

A BANK

W. W. HINDS

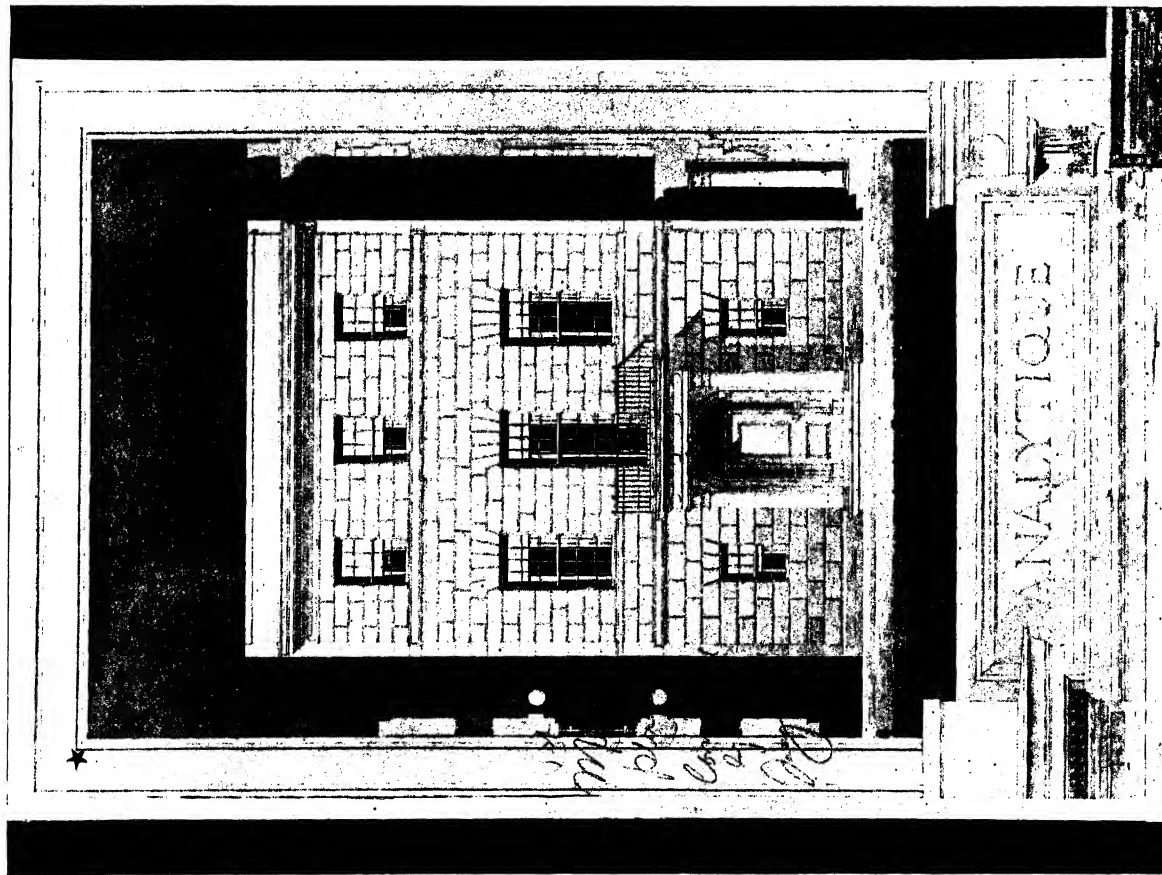


First Mention Placed

A TWO STORY PORTICO

H. S. TORBERT

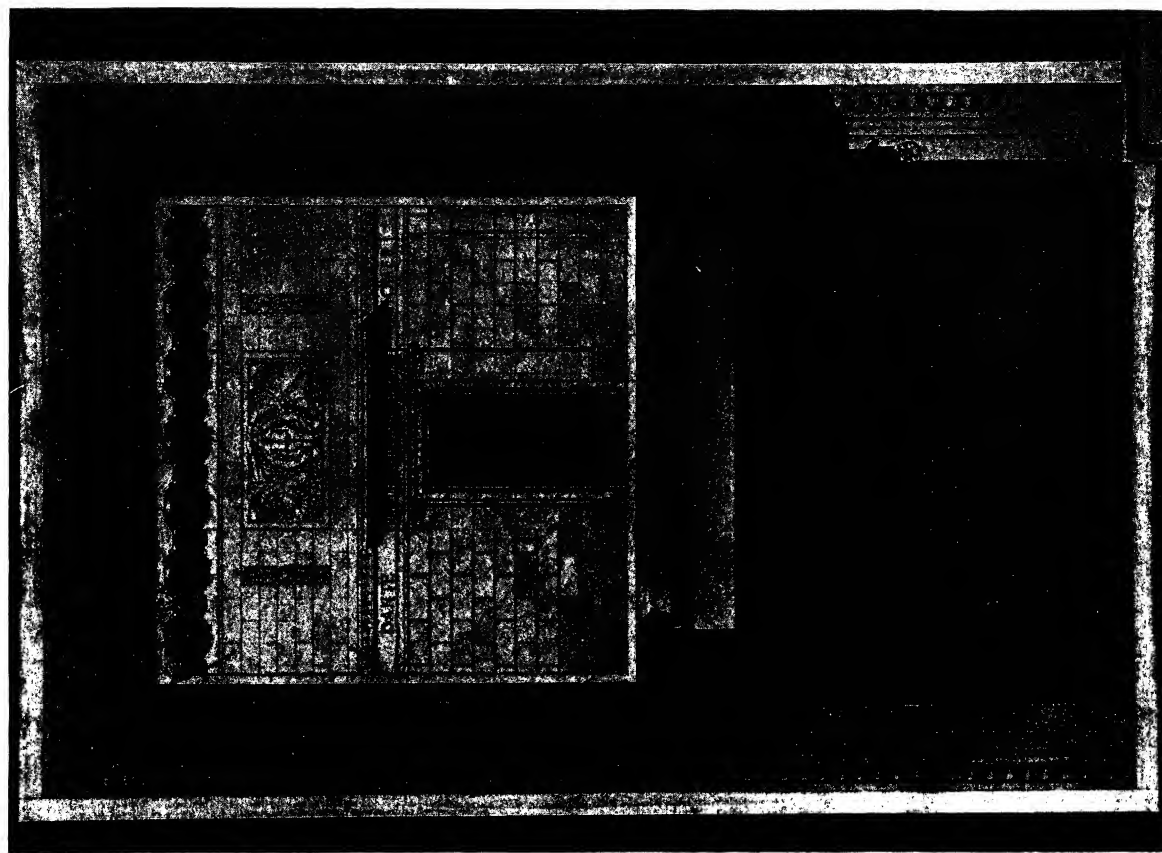
BEAUX ARTS COMPETITIONS



First Mention Placed

A FACADE OF A PRIVATE RESIDENCE

H. I. Lysch

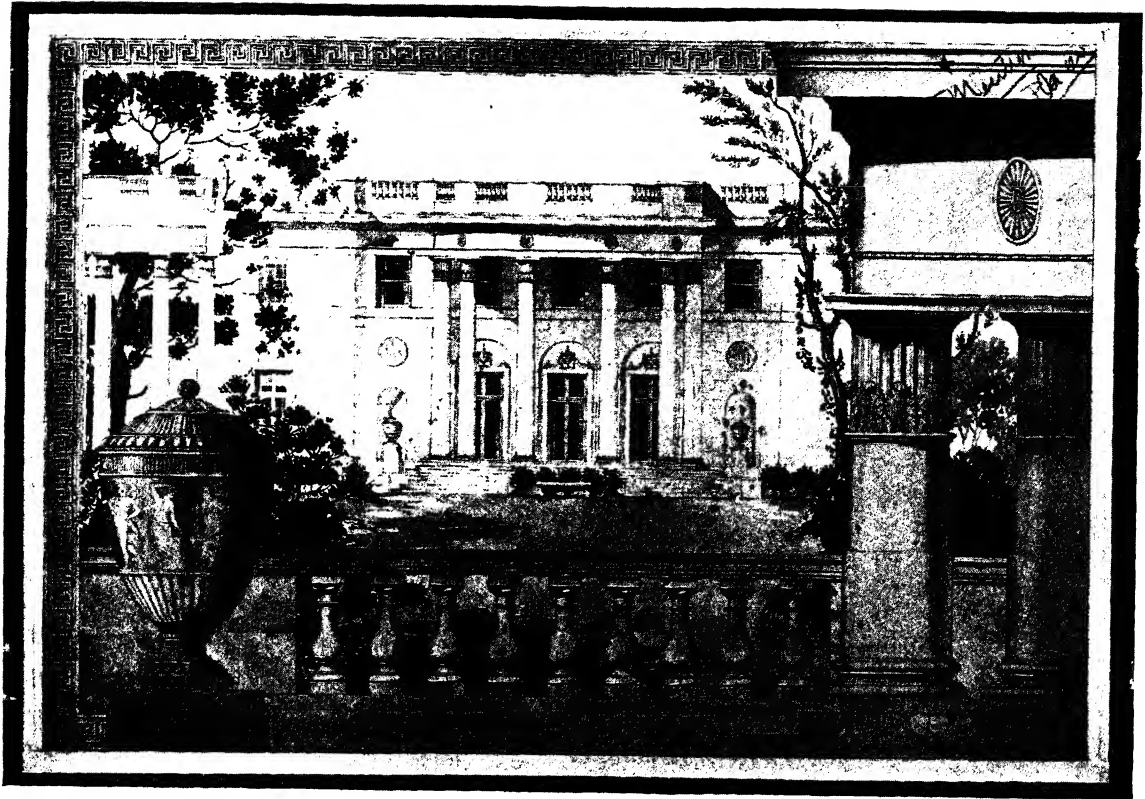


First Mention Placed

A DOORWAY TO A MUSEUM

H. B. Tross

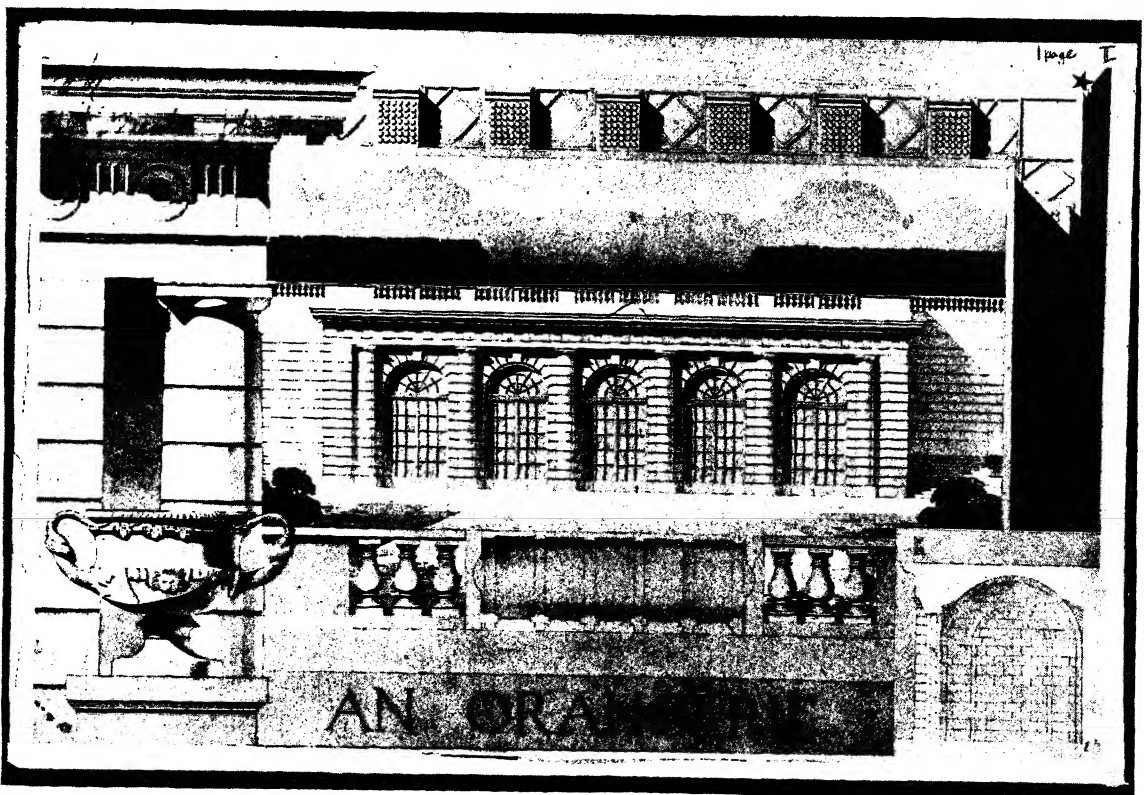
BEAUX ARTS COMPETITIONS



First Mention Placed

A SEMICIRCULAR PORTICO

J. J. KEIL

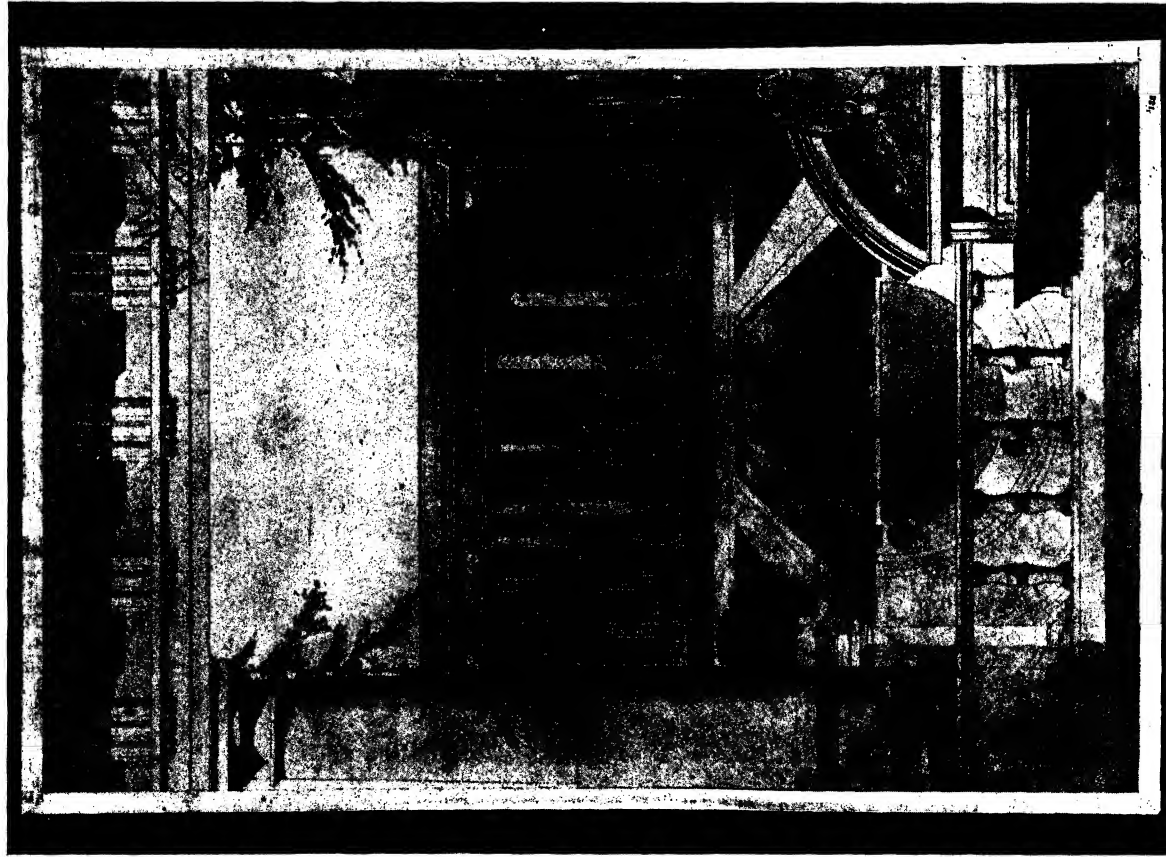


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AN ORANGERIE

VICTOR TILLBROOK

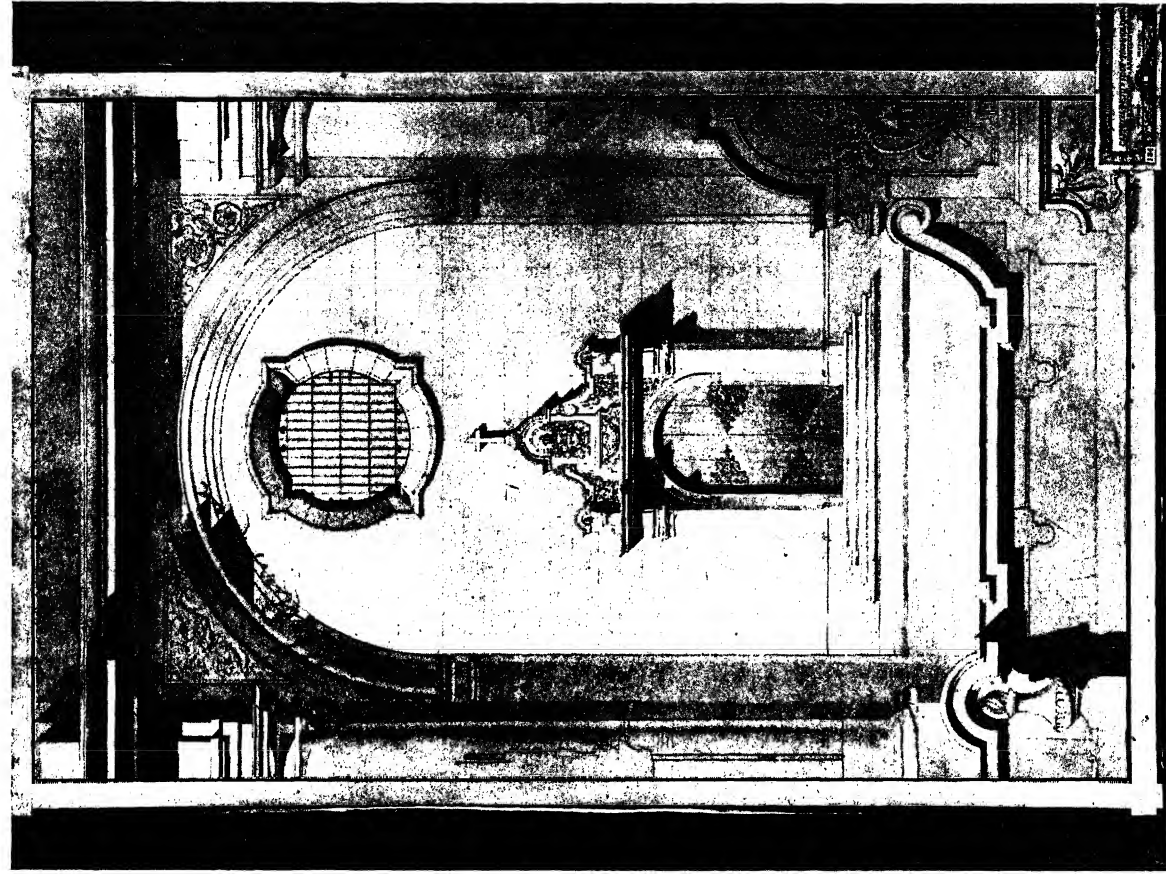
BEAUX ARTS COMPETITIONS



First Mention Placed

A SEMICIRCULAR PORTICO

K. H. SNYDER

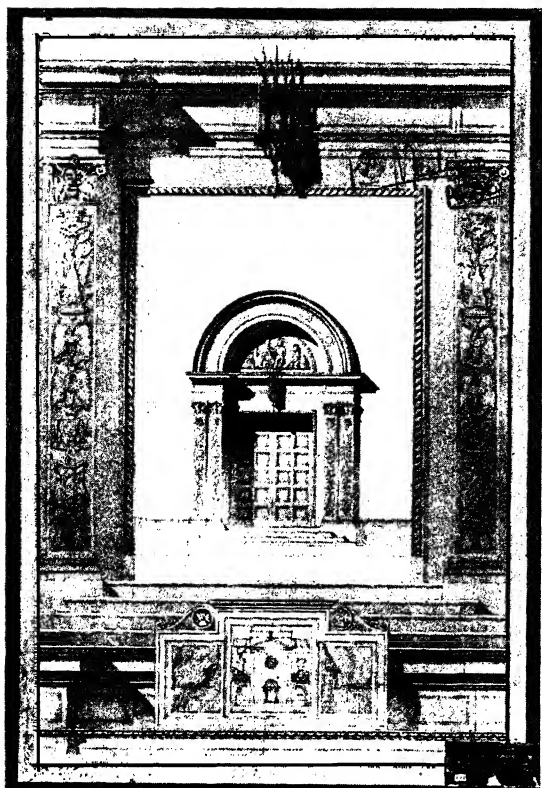


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A SIDE ENTRANCE TO A CHURCH

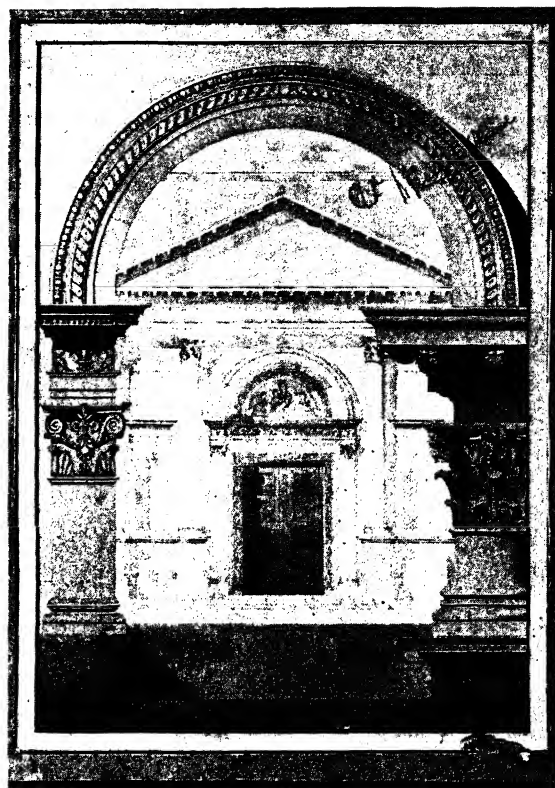
P. C. REED

BEAUX ARTS COMPETITIONS



First Mention Placed

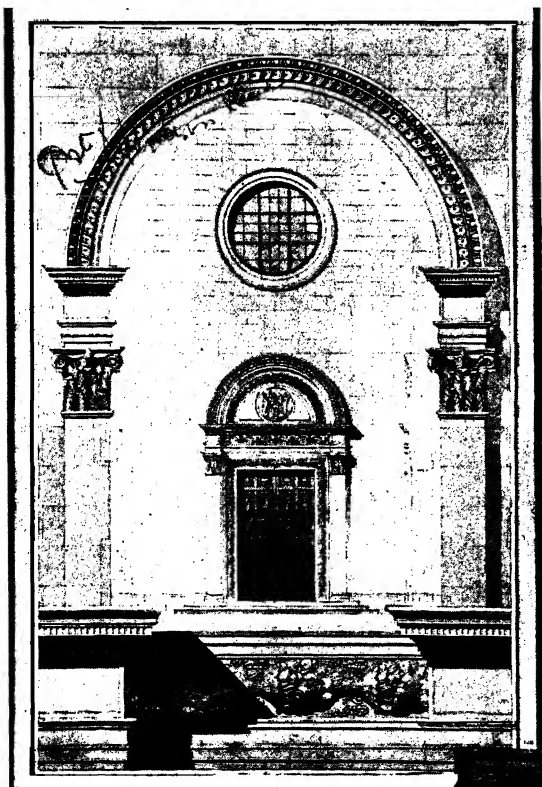
RODY PATTERSON



First Mention Placed

C. F. BOWERS

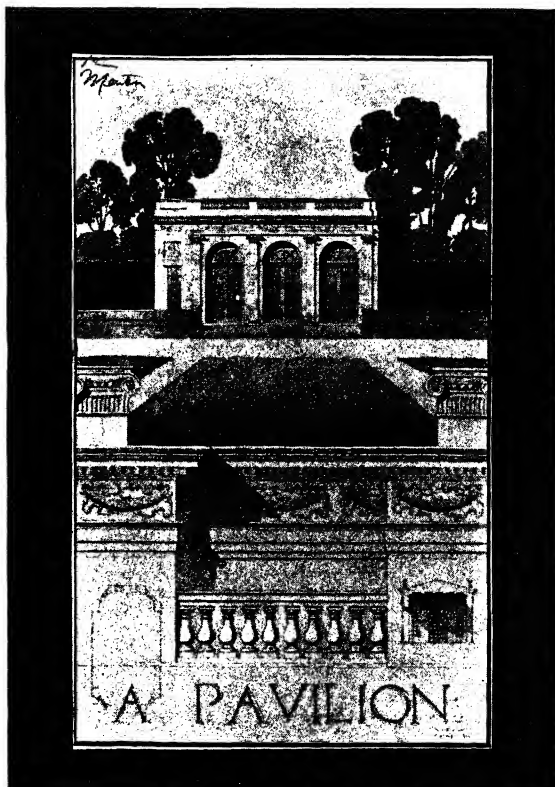
A SIDE ENTRANCE TO A CHURCH



First Mention Placed

H. A. PAGE

A SIDE ENTRANCE TO A CHURCH



First Mention

C. O. GARLAND

A PAVILION

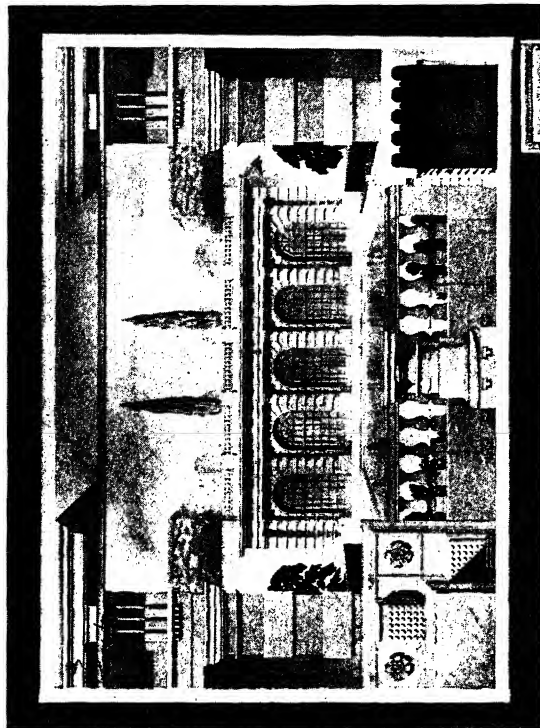
BEAUX ARTS COMPETITIONS



Second Mention

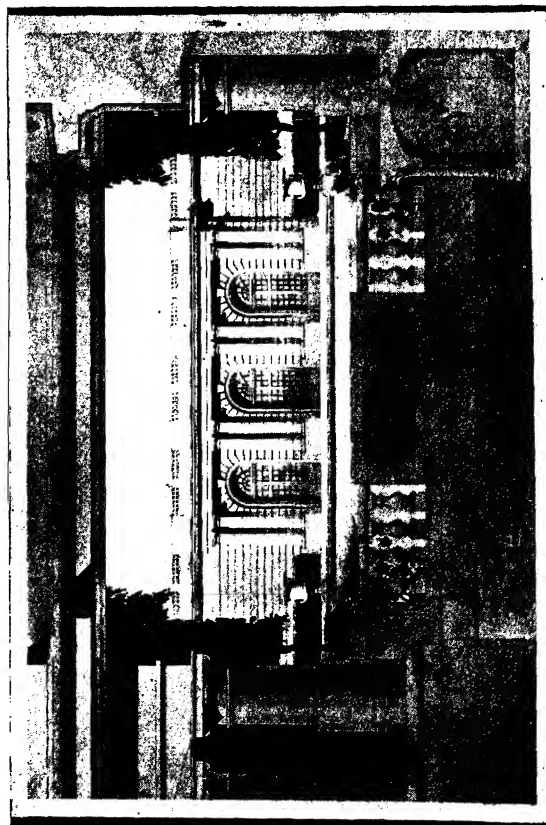
W. F. KOPPEL

AN ORANGERIE



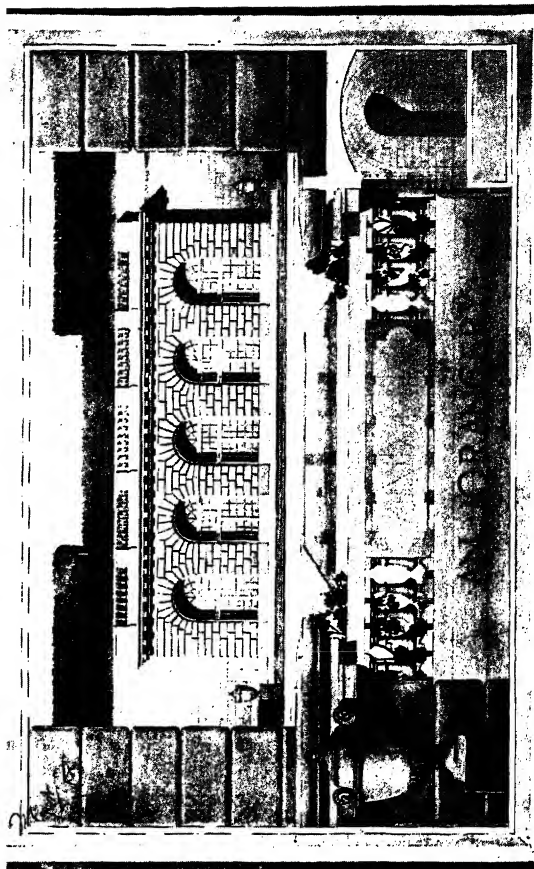
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A. K. GOEHING



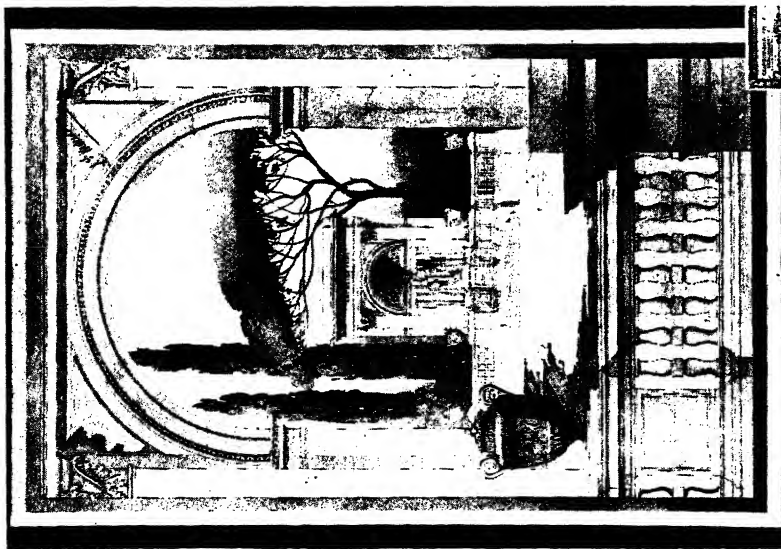
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H. C. LIPPINCOTT, JR

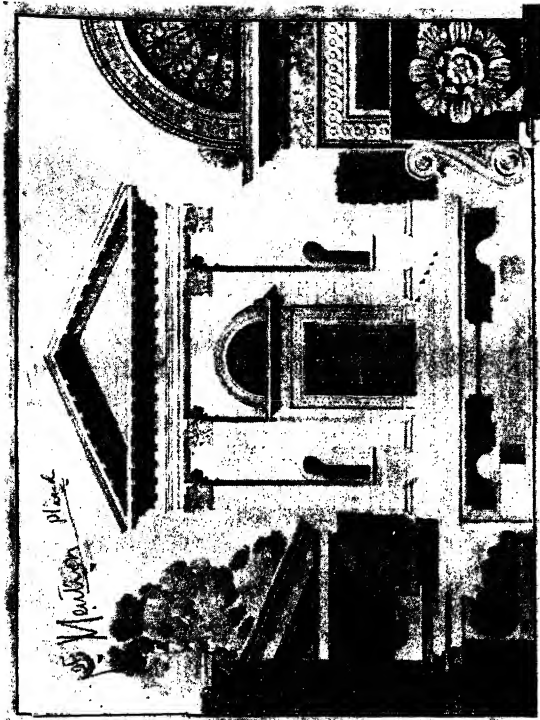


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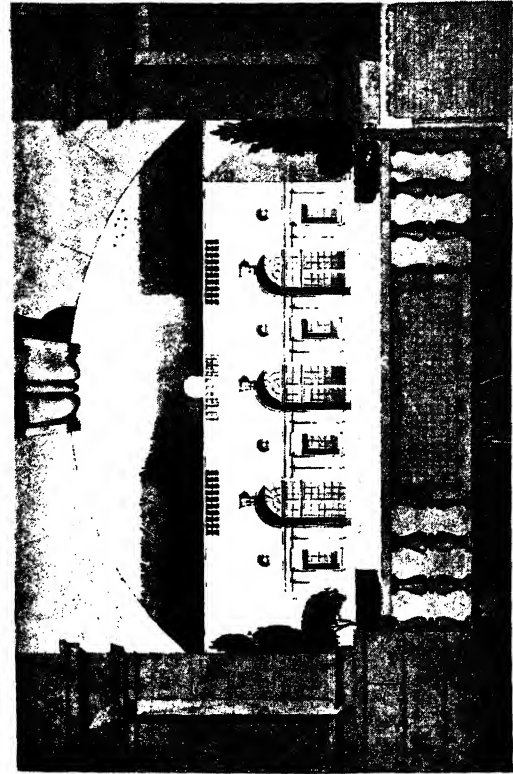
D. S. GARBER



First Mention
K. O. SONNEMAN
A COMMEMORATIVE MONUMENT



First Mention Placed
J. N. FRANKLIN
A SIDE ENTRANCE TO A CHURCH

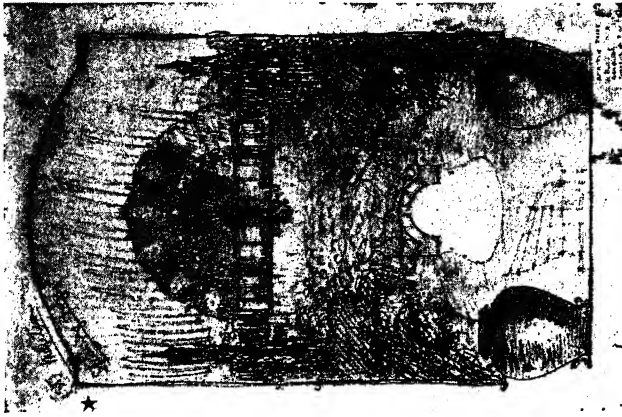


First Mention
AN ORANGERIE
G. A. DEACON

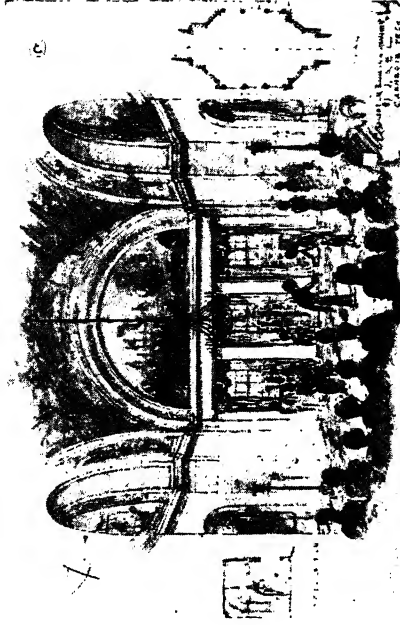


W. M. BURKE

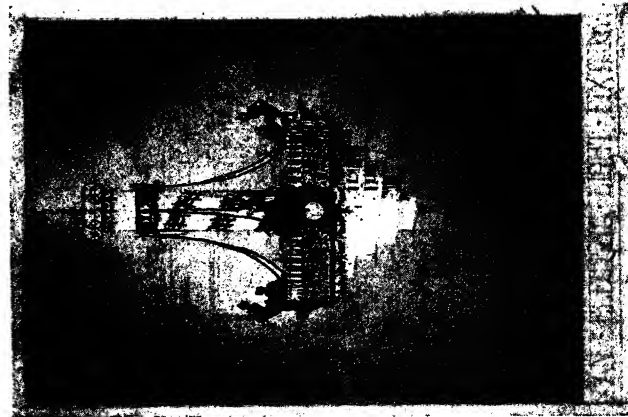
A WAITING PAVILION



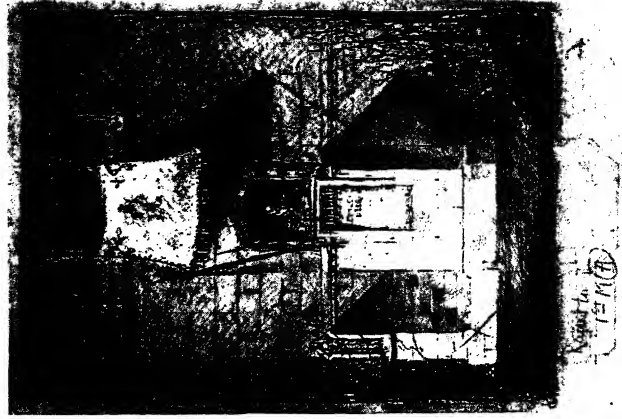
G. N. PAULY
SPERING PRIZE WINNER



J. J. KEIL
A RECEPTION ROOM ON A STEAMSHIP PIER



G. H. SORBER
PUPIN PRIZE WINNER



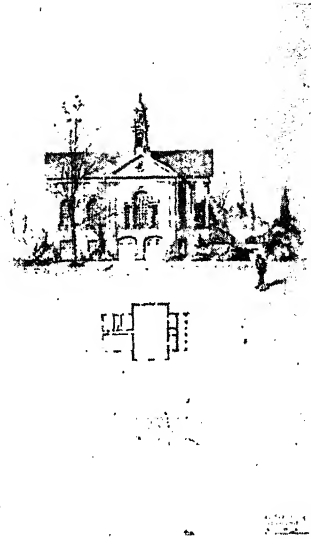
E. O. ANDERSON
OPEN AIR PULPIT



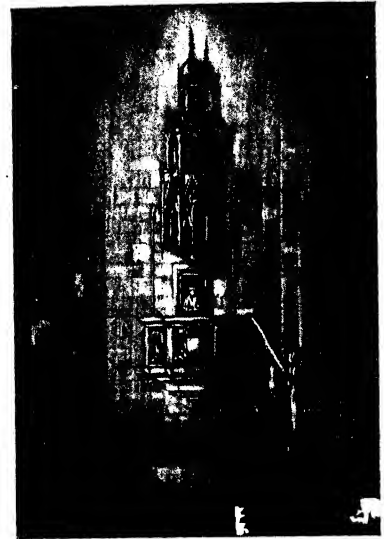
PAUL F. SIMPSON
A HOTEL
ESQUISSE-ESQUISSE



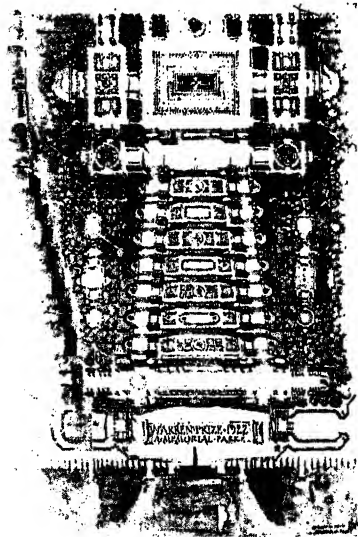
R. S. SIMPSON
Preliminary Sketch for 22nd Stewardson
Competition
A BANK AND OFFICE BUILDING
Placed First



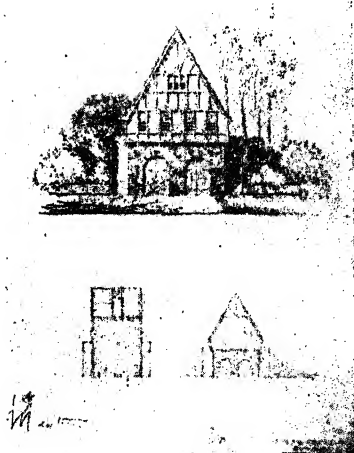
W. A. STAPLES
A VILLAGE FIRE STATION



C. J. PELLEGRINI
AN OPEN AIR PULPIT



G. N. PAULY
A MEMORIAL PARK

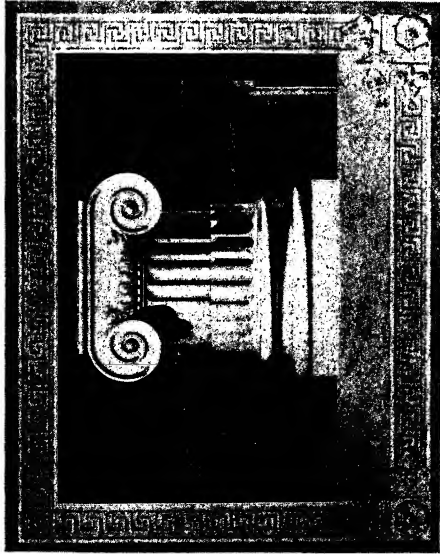


G. A. BRINK
A VILLAGE FIRE STATION

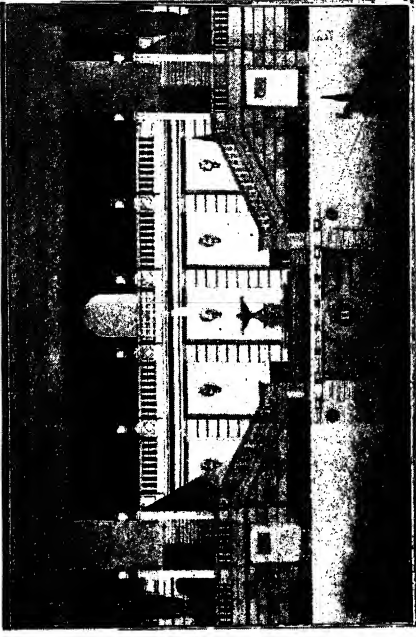
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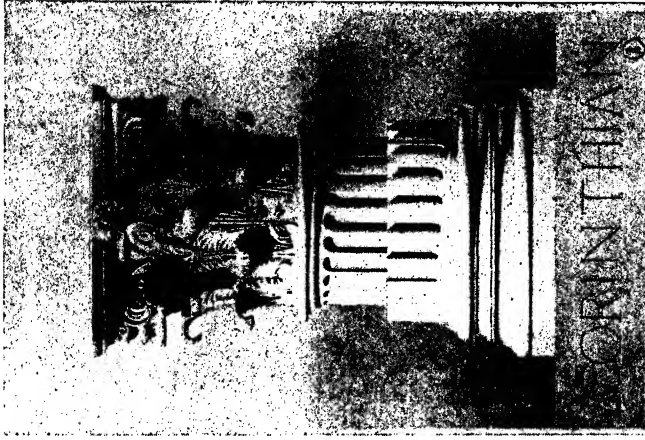
J. J. KEIL
A RECREATION PIER



E. O. ANDERSON

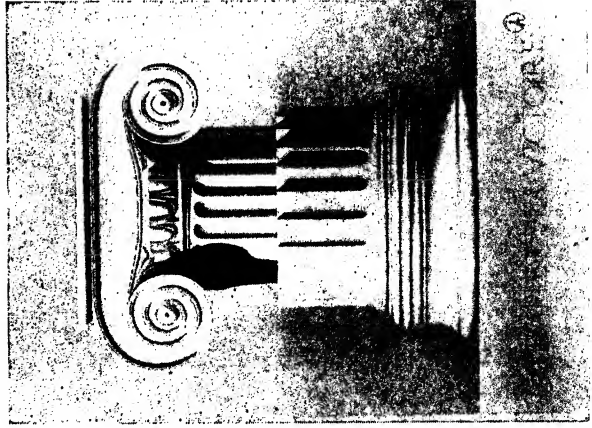


H. W. DAKON

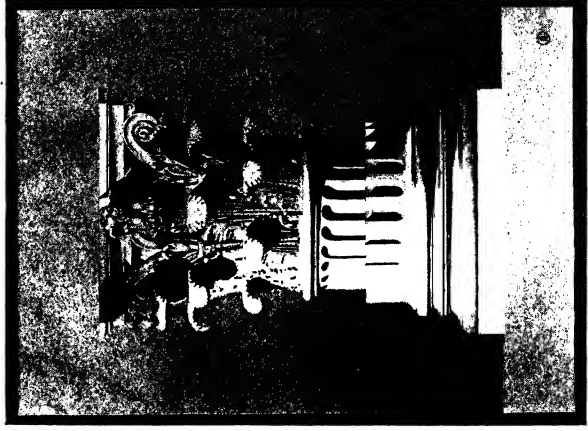


J. F. GLOVER

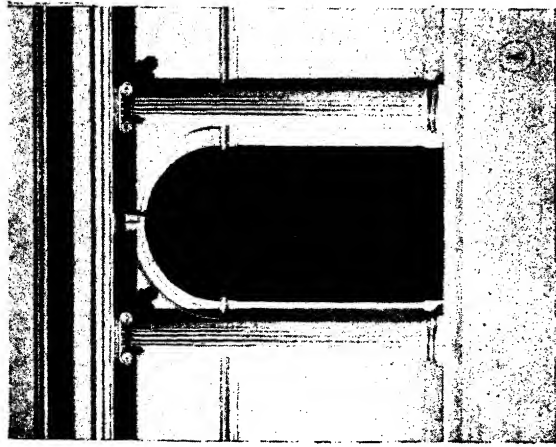
FRESHMAN WORK



R. H. CUTTING



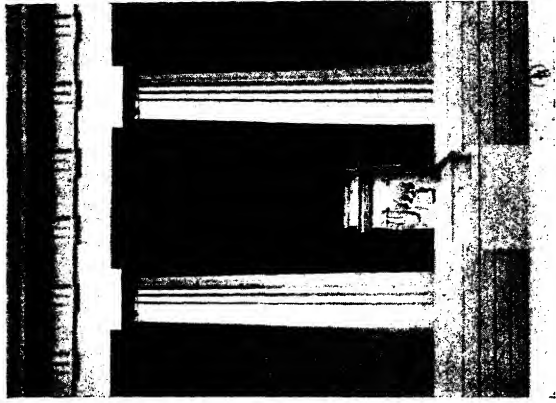
JAMES PAUL



J. F. PALUMBO



R. J. KENNEDY

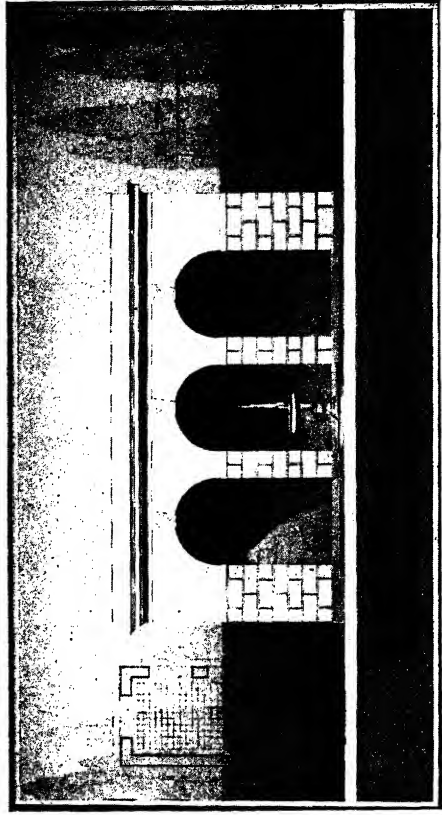


D. K. MORRISON

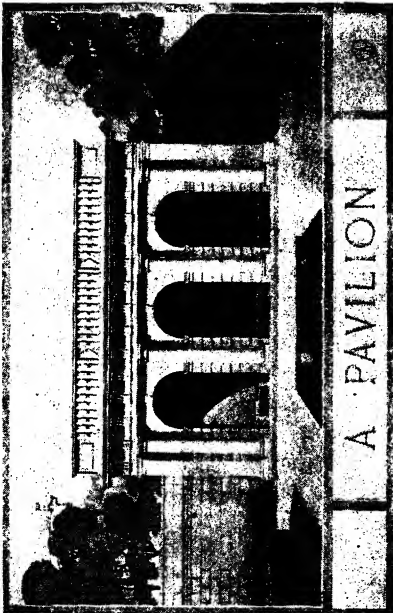
FRESHMAN WORK



J. C. FISHER



M. N. GOODWIN



E. G. WHEELER

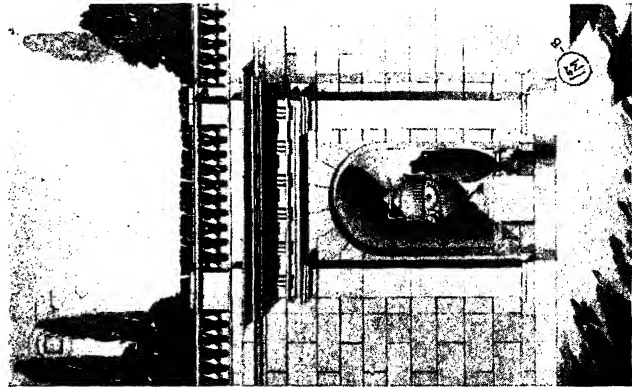


J. TILLOTSON

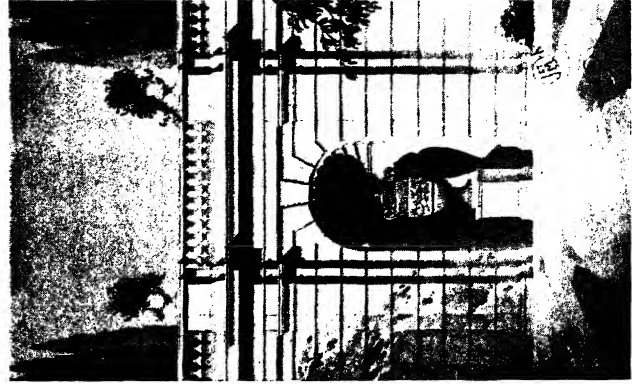


R. H. CUTTING

FRESHMAN WORK



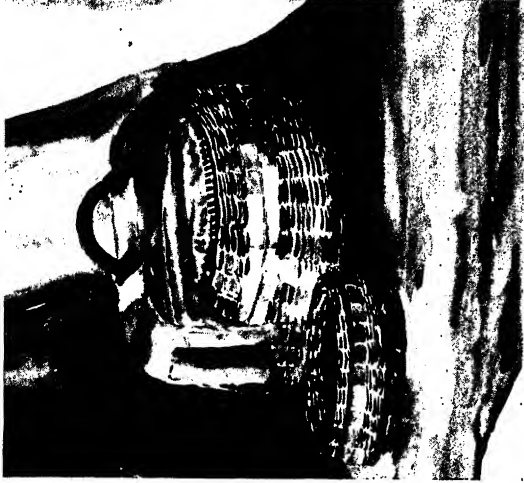
J. P. CROWGEY



A. D. REID

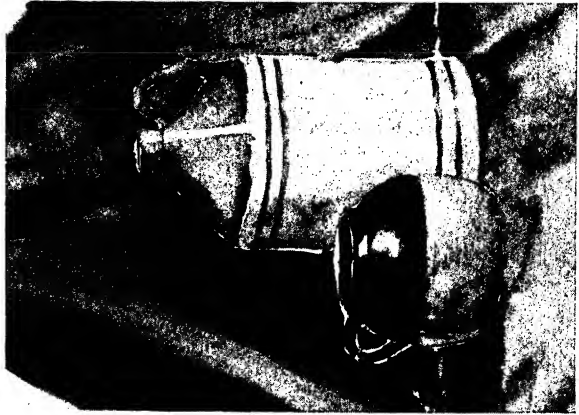


E. O. ANDERSON



D. D. MCGERVEY

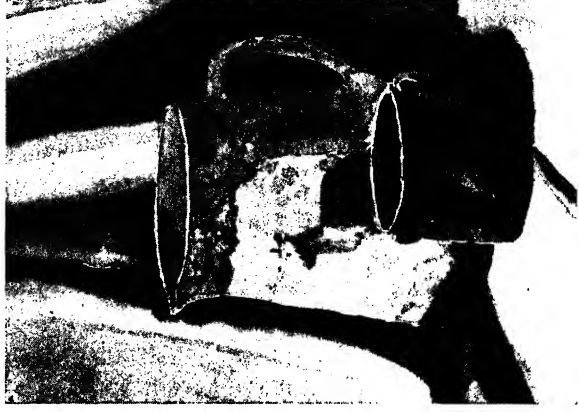
WATER COLOR



C. P. ZIMMERS



J. W. EVERHARD



F. O. RENNISON



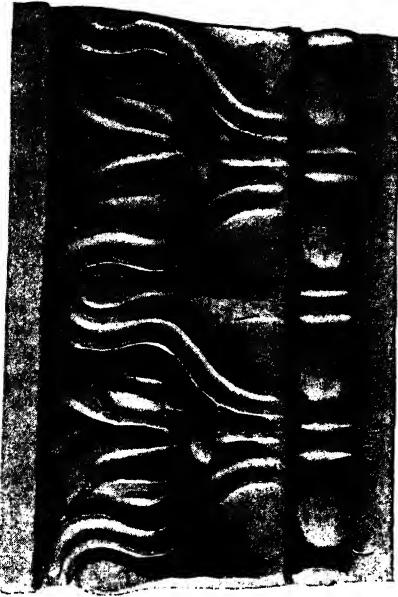
C. J. PELLEGRINI



E. O. ANDERSON



R. W. SCHWERTZ



G. A. FRINK

CLAY MODELING



J. G. TODD



C. J. PELLEGRINI



G. A. BRINK



P. C. REED



G. N. PAULY

LIFE DRAWING



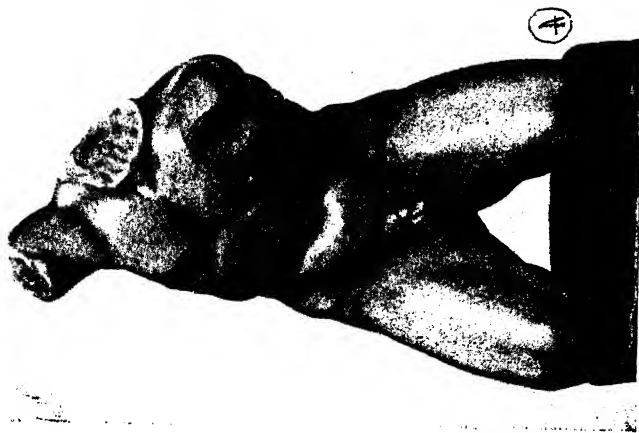
P. C. REED



J. N. FRANKLIN



C. E. LANDEFELD



G. A. BRINK

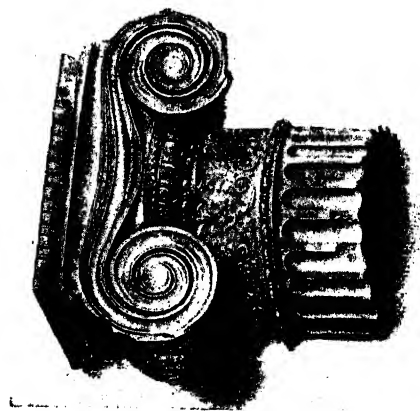


E. O. ANDERSON

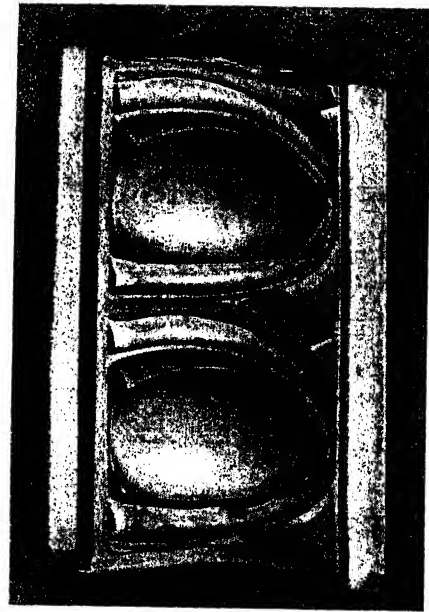
CAST FIGURES



G. A. BRINK

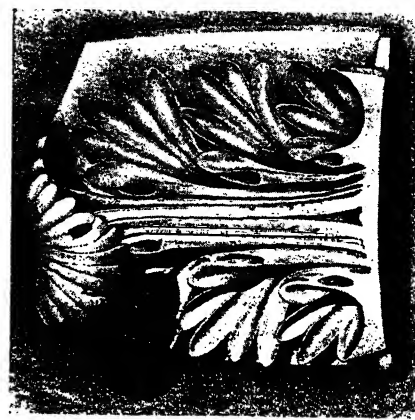


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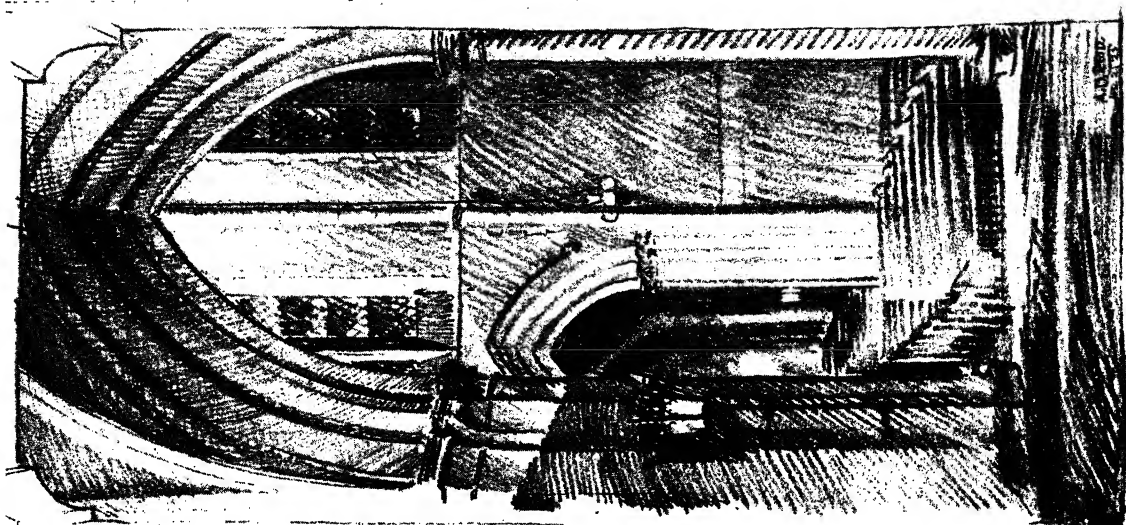


J. F. PALUMBO

CAST ORNAMENT



J. F. PALUMBO



CALVARY CHURCH

A. D. REID

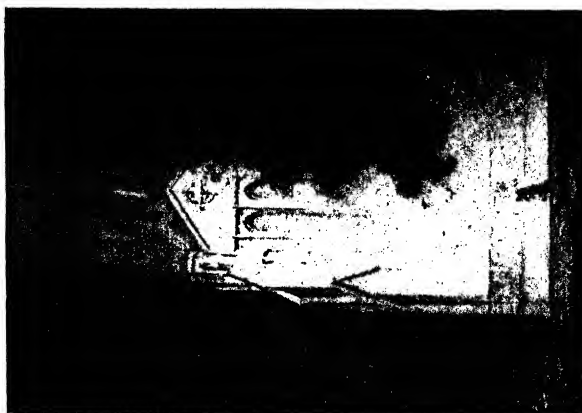


P. C. REED

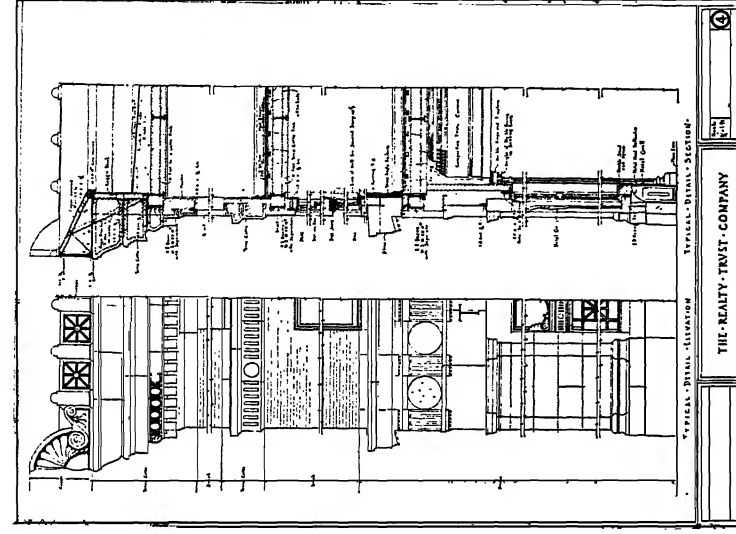
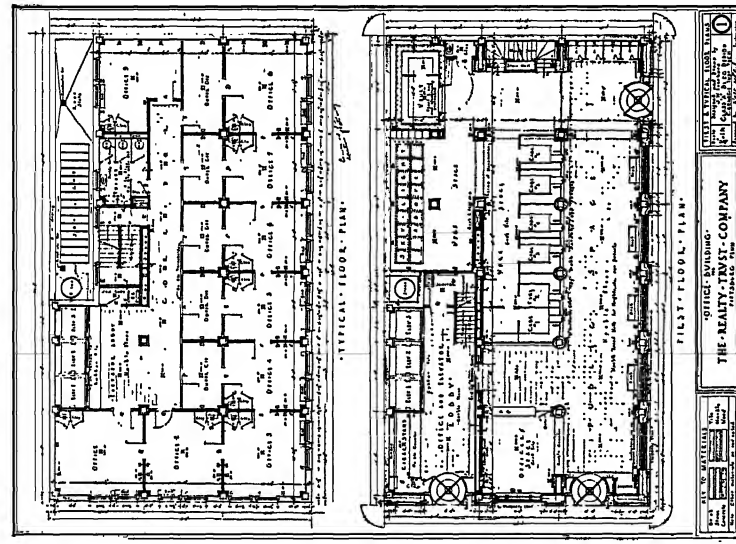
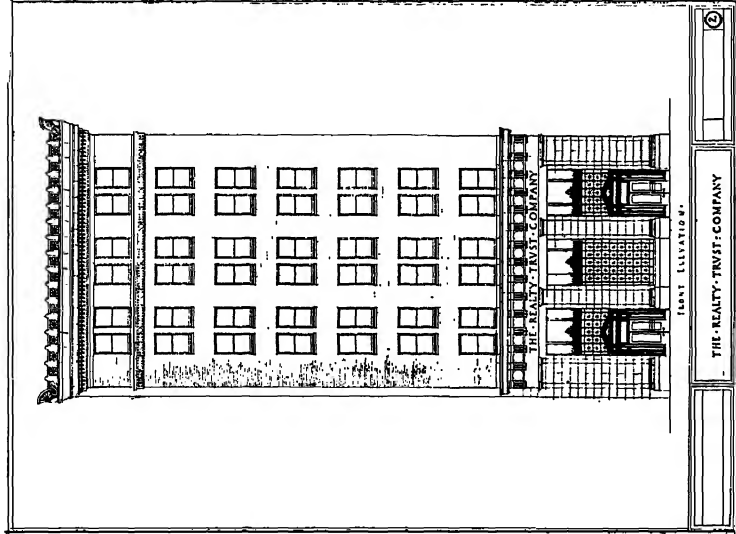
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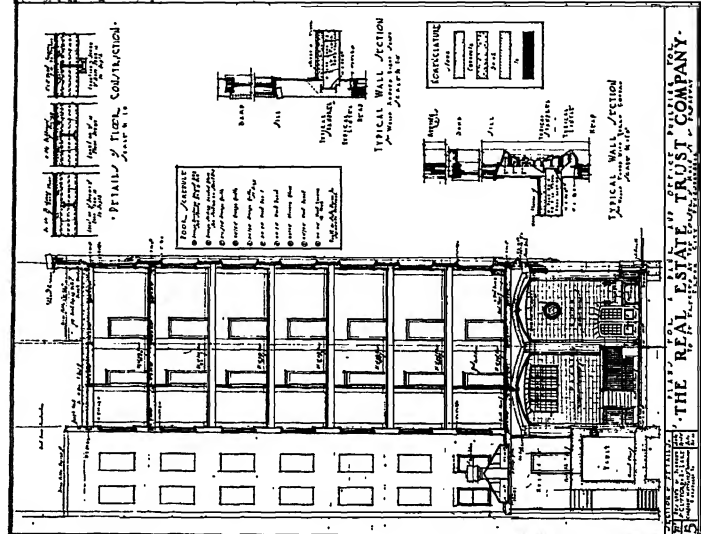
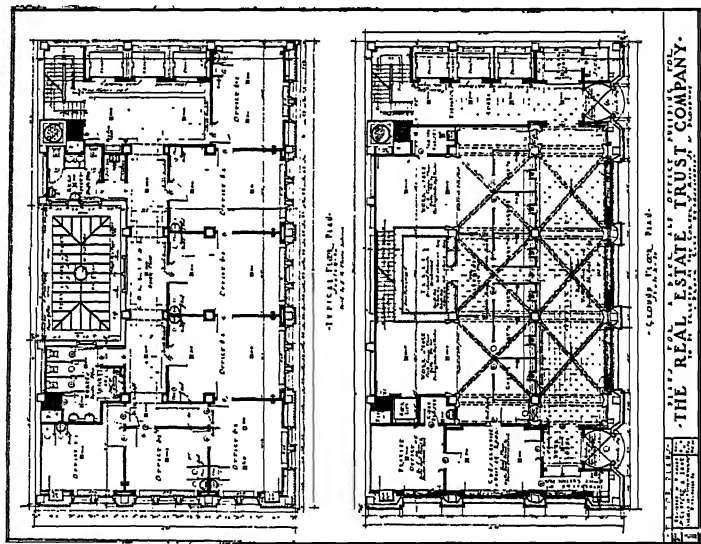
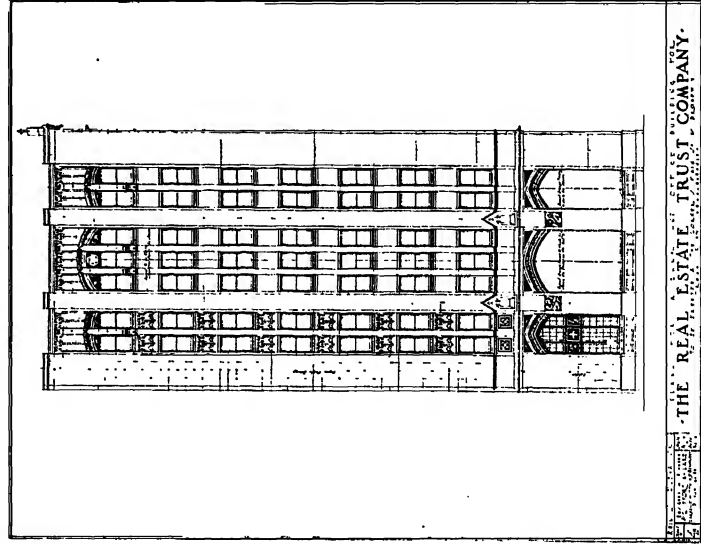
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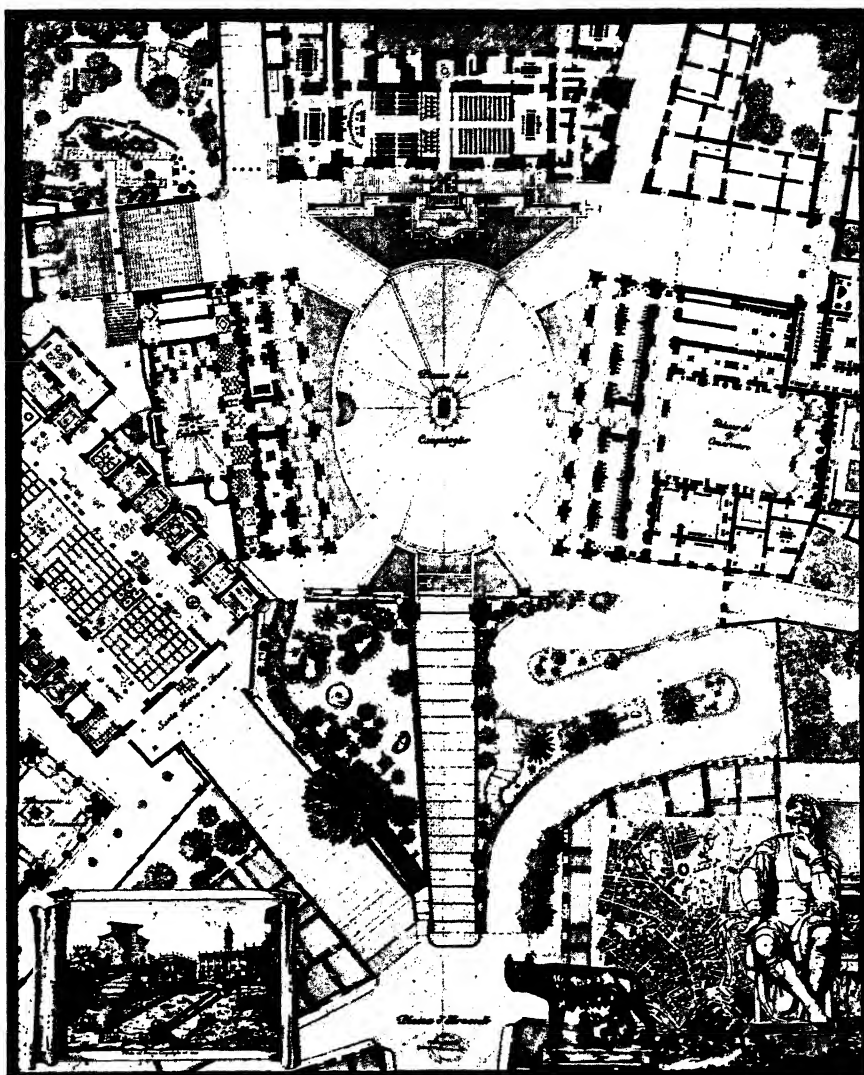


SKETCHES



J. W. EVERHARD





MEASURED DRAWING OF THE CAPITOL AT ROME

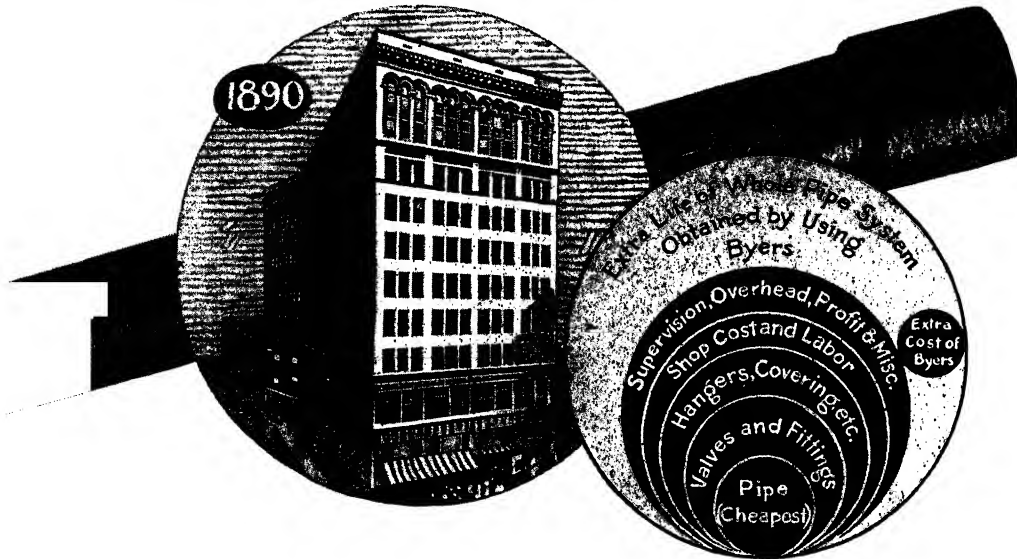
H. L. RUBIN

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GENUINE WROUGHT IRON

1. Old Garfield Bldg., Cleveland, Ohio. Erected 1890. Byers pipe in heating system, still in excellent condition.



2. New Public Library, Detroit, Mich. Architect: Charles Gilbert, New York City. Byers pipe installed for plumbing and heating

3. New Real Estate Bldg., Detroit, Mich. Architect: Louis Kamper, Detroit. Byers pipe installed throughout.

Father Time Passes Judgment

THE rust-resistance of a metal cannot be pre-determined by laboratory tests. Only the test of time and service is decisive. So the metallurgist stands aside, waiting for the verdict of Father Time.

The Garfield Building, Cleveland, erected 1890, shown in circle above, furnishes an example of the long life of Byers pipe which is duplicated wherever Byers was installed years ago. The builders of today, profiting by this knowledge, specify and insist on the in-

stallation of Byers pipe above or underground, indoors or out, where the greatest durability is desired at a moderate cost.

The diagram shows the average items of cost in a pipe system. The pipe itself is but a small part of the total cost, and the extra cost of Byers pipe is but 5 or 10% of the total cost of the pipe system. Yet the life of the system depends almost entirely on the rust-resistance of the pipe. For when the pipe fails, the entire investment is lost, and more.

Send for Byers Bulletin No. 38, "The Installation Cost of Pipe," containing cost analyses of a variety of plumbing, heating and power piping systems

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The Fairfacts Company

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Tumbler Holders	Glass Shelves
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Toilet Paper Holders	Medicine Cabinets
Towel Bars	Bathroom Radiators
Mirrors	

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Philadelphia	San Francisco	
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Robertson Process Asbestos Protected Metal

Roofing and siding is made by enveloping a steel sheet with (1) asphalt, (2) asbestos and (3) waterproofing. It is immune to acid, steam, smoke and weather conditions and never has to be painted. It combines the best qualities of corrugated steel with those of built-up roofing.

HH ROBERTSON CO
BUILDING PRODUCTS BUILDING PRODUCTS

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Andrew Carnegie, Benefactor of Carnegie Institute of Technology.

The Halftone Plates in this book were engraved by
IRON CITY PHOTO ENGRAVING CO.
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AMERICAN BRIDGE COMPANY

Empire Building, 71 Broadway, New York City

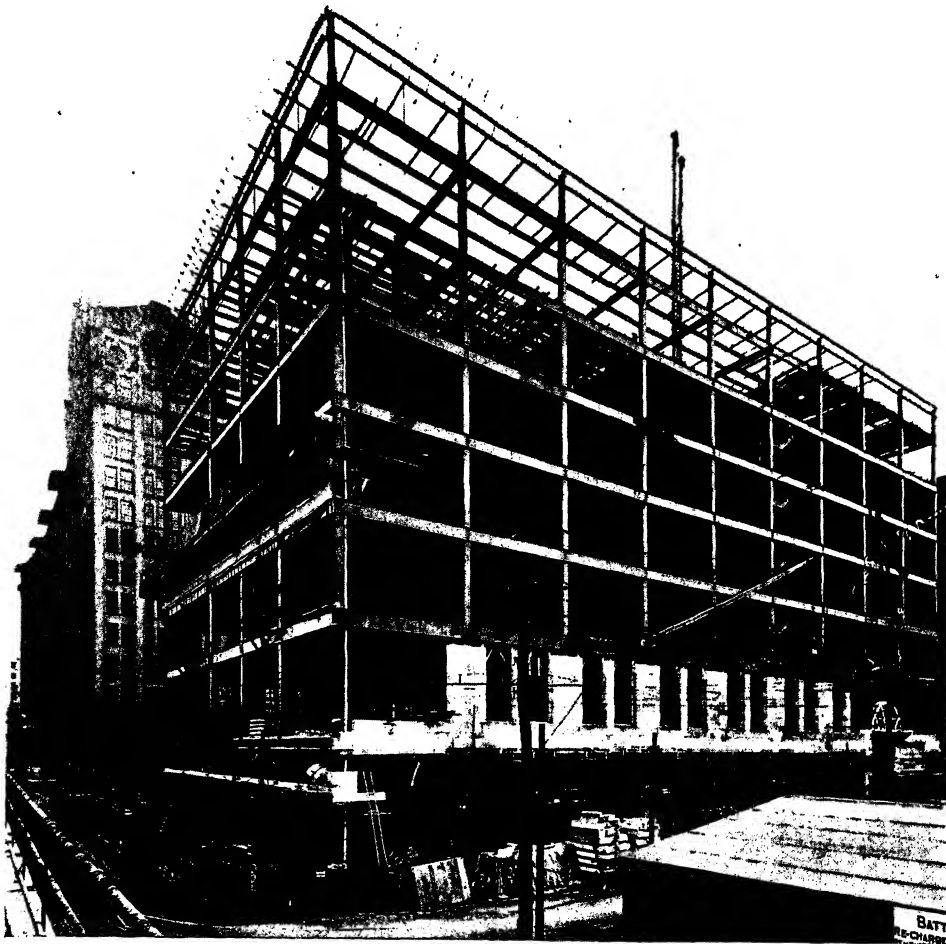
Manufacturers of Steel Structures of All Classes, particularly

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Viaducts Turntables Transmission Towers

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Progress Picture—Store Building, Pittsburgh, Pa., for Joseph Horne and Company

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Rigid Steel Conduit

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Comparatively, there is just about the same difference between Sherardizing and other zinc-protective treatments of conduit as between creosoting and painting wood, both in treatment and results attained. The zinc used in Sherardizing is impregnated into the pores of the base metal, forming a zinc-steel, rust-proof alloy which can be neither chipped nor knocked off in handling. Sherardizing produces an absolutely rust-proof conduit, but zinc, while the best rust-preventative known, is subject to the destructive action of acids such as given off in cinders and cinder-fill concrete.

Both Interior and Exterior Sherardized Surfaces are Enameled

to make SHERARDUCT both rust-proof and acid-proof

This is a distinctive feature. Sherardizing protects the steel against corrosion, and the coatings of a clear transparent, baked, acid and alkali proof enamel protects the zinc.

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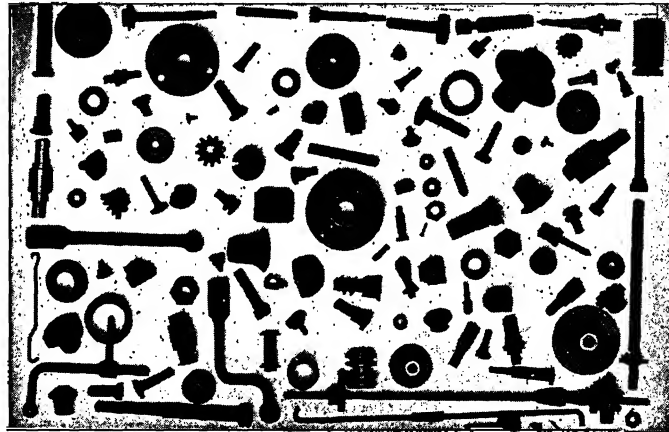
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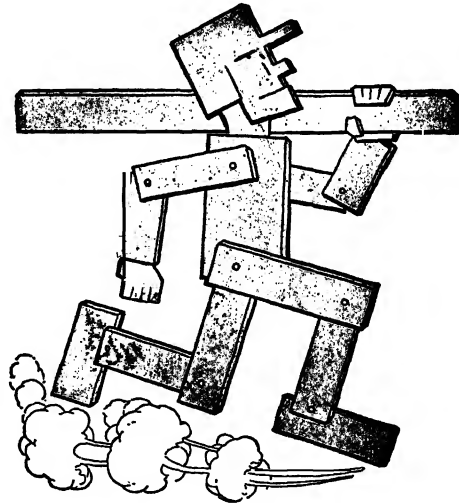
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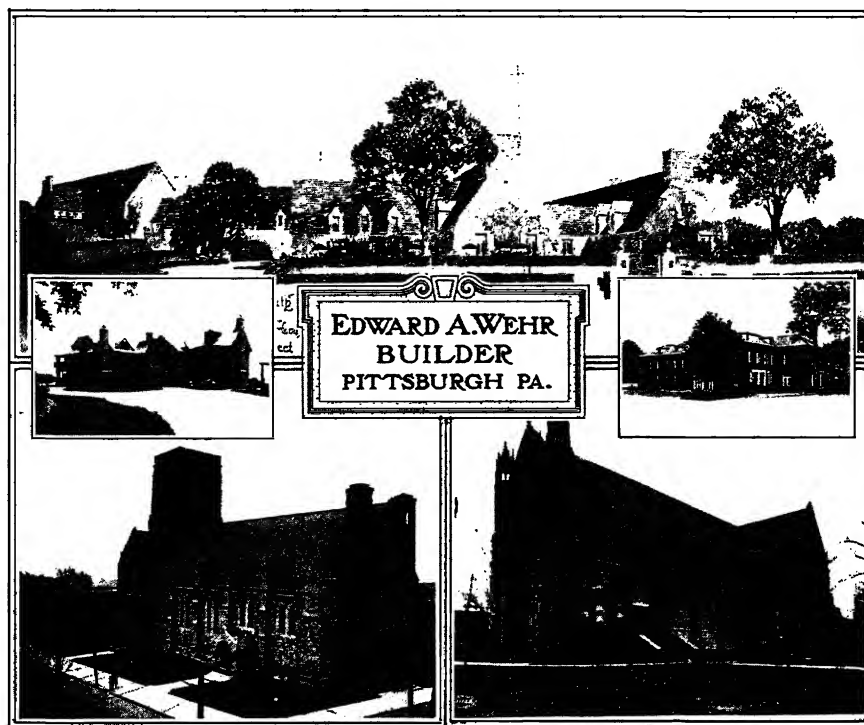
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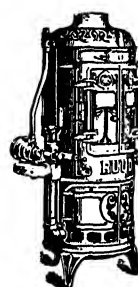
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